

GROW ROOM GUIDE • SMUGGLER'S JOURNAL

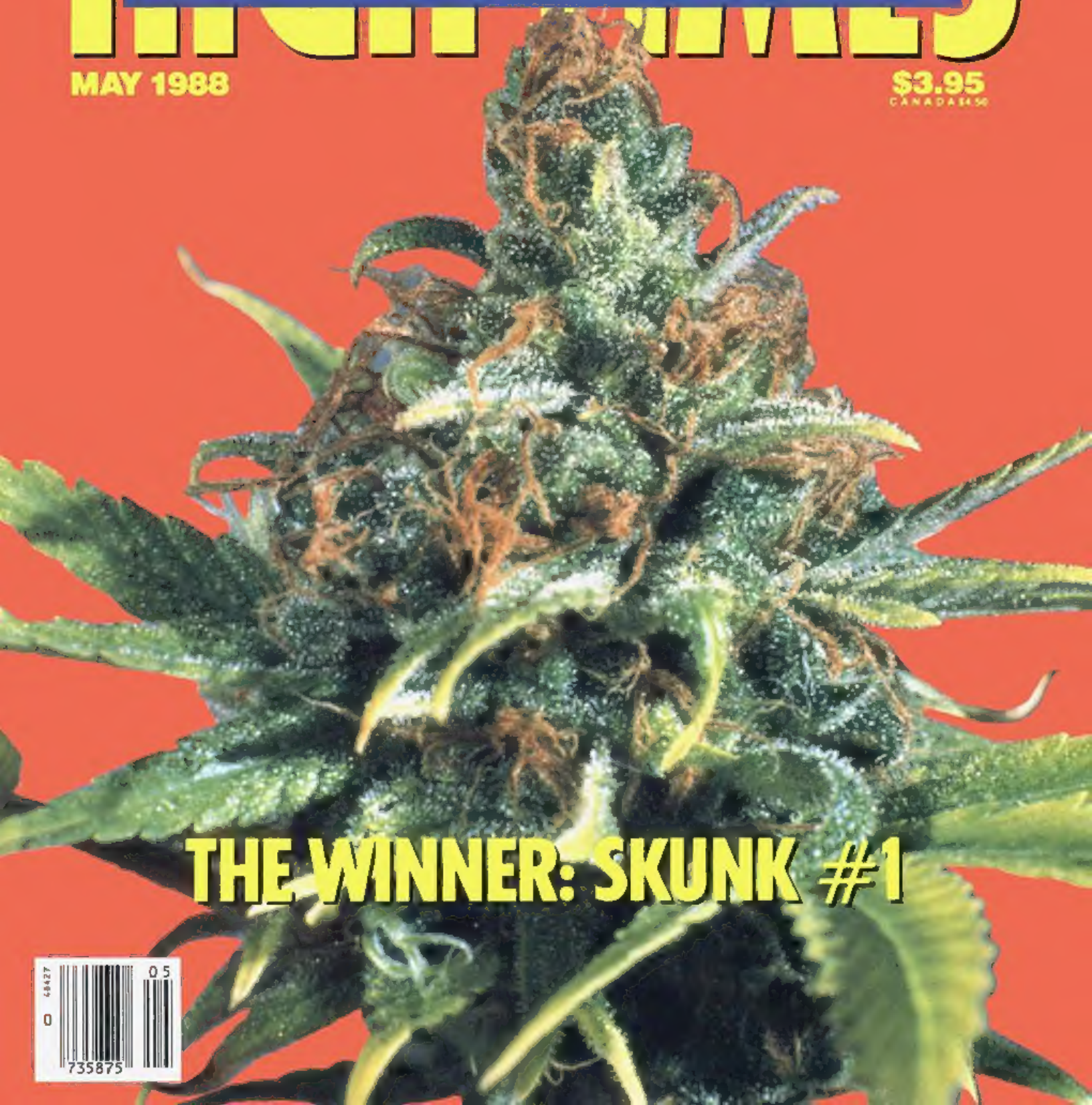
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MAY 1988

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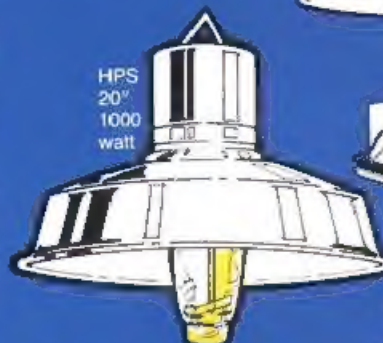
46" Super Reflective Aluminum Hood



20" Horizontal Super Reflective Hood



MH 14" 400 watt



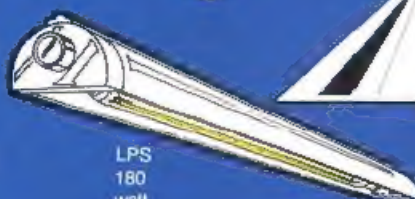
HPS 20" 1000 watt



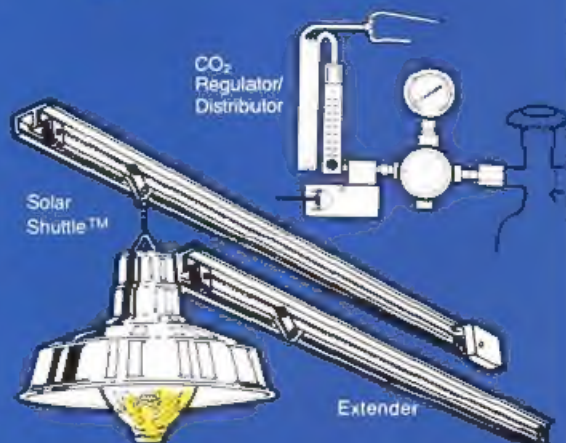
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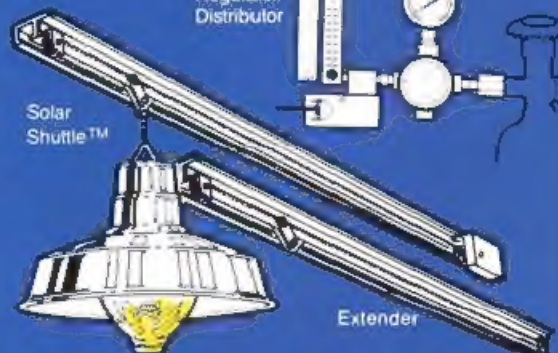
Mini Might Grow Light



LPS 180 watt



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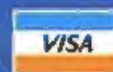
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MAY 1988

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HIGH TIMES

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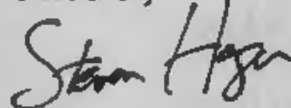
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PAGE SIX

Anyone who saw our April issue knows we owe our readers an apology. Among other stories, the issue incorrectly reported that cannabis had been legalized by the Supreme Court, a story based on information provided by Ed Hassle, who had just returned from the Cannabis Cup Awards in Holland (see story page 32). Ed was apparently overcome by the strain of detoxing from THC. After the awards were over, he returned to the States and dreamed marijuana was legal. The dream was so vivid he believed it actually happened. So, Ed rushed to the office on deadline day and helped rearrange much of April issue. Next time we'll do some fact-checking before we publish his reports. (By the way, the April centerfold was a Hash Plant hybrid grown by Nevil at The Seed Bank.)

We get letters all the time requesting articles on smuggling. Unfortunately, good smuggling stories are hard to find. However, "Back to the Philippines," by Gerard Fleck (page 70) is one of the best examples we've published since Brad X. The story concerns an attempt to smuggle pot onto an aircraft carrier docked in Olongapo Bay. Illustrations and lettering for the story were provided by Futura 2000, one of New York's leading graffiti writers of the '70s, who also happens to be a veteran of two Westpac cruises on an aircraft carrier himself. After touring with the Clash in 1980 (painting backdrops, banners, and even appearing on stage with the band), Futura began a rocky career as a professional artist. Much like the psychedelic poster artists of the '60s, the New York graffiti artists inspired world-wide trends in art, fashion, and lettering design, but have yet to be given the recognition due them. This issue includes the work of another well-known graffiti artist, Daze, who appears in Carlo McCormick's High Art column on page 62. So, despite reports of its demise in the *Village Voice*, graffiti-based art is alive and kicking at HIGH TIMES.

Sincerely

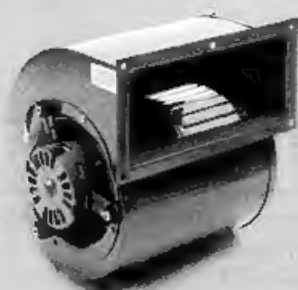


Steven Hager
Editor-in-Chief

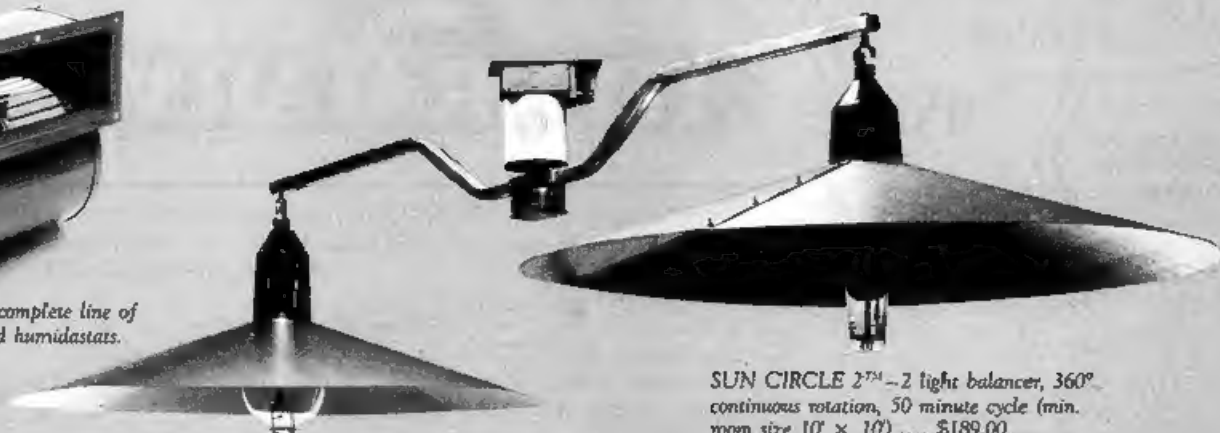


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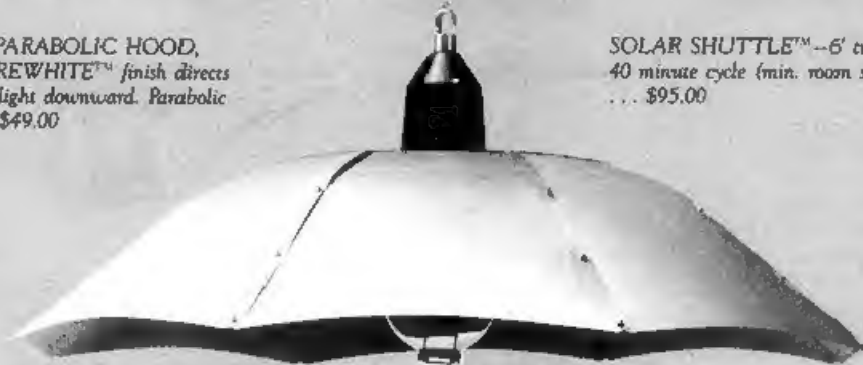
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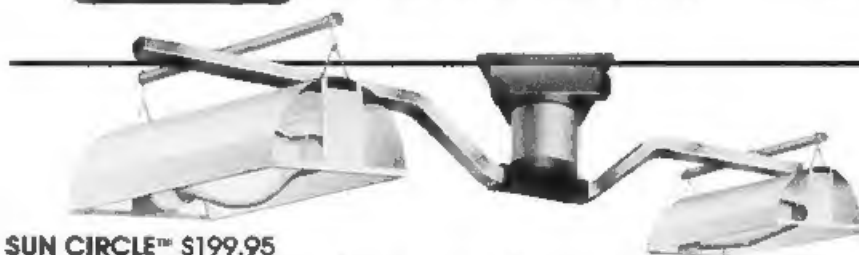
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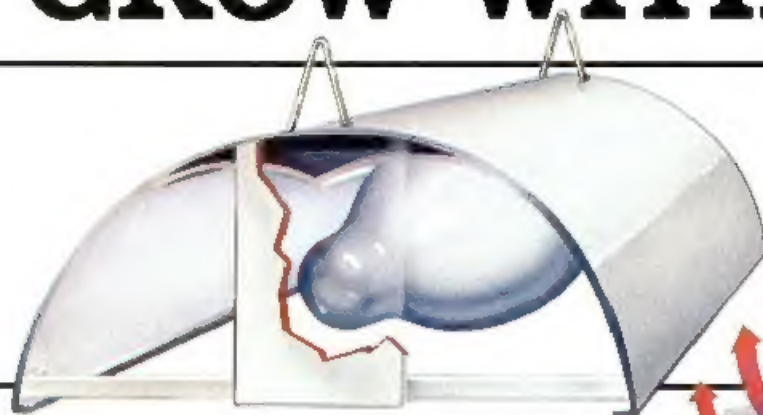
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 • Double parabola design for the most efficient light reflection, *THE BEST!* • Low profile for more vertical growing space. • Electro-white finish for permanent, uniform light distribution • Strong steel construction for level lamp support • Adjustable mounting bracket works for most lamp types • **Safety-first** Hydrofarm high-temp wiring system • System prices: 1000 Halide, \$199.95, 400 Halide, \$139.95, 1000 Sodium, \$264.95, 400 Sodium, \$189.95

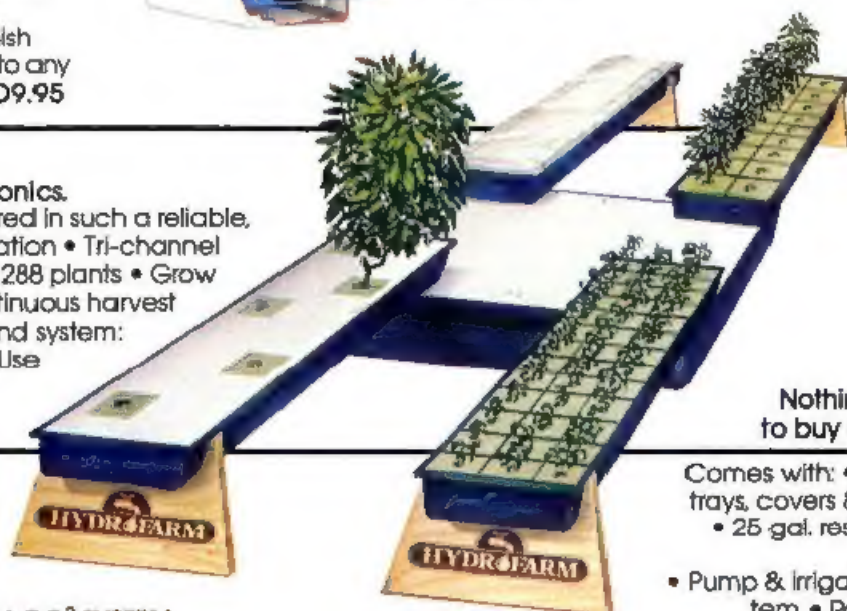


MINI-HORIZONTAL
 Choose 175 watt metal halide or 150 watt HPS system.
 • Horizontal efficiency
 • Built-in ballast
 • Electro-white finish
 • Ready to plug into any 120V outlet. \$109.95



BALLAST (Included)
 Improved design with double-wall steel construction, front and rear bi-level louvers, all UL components.

THE HYDROFARM QUANTUM™ (pat. pend.)
 The next generation from the leader in hydroponics. Never before has peak performance been offered in such a reliable, easy-to-use system. **Technology:** Dual-ridge aeration • Tri-channel flow • Rockwool medium. **Versatility:** Hold 20 to 288 plants • Grow full-sized plants or cuttings • Use full term or continuous harvest growth methods (alternatives illustrated) • Expand system: add on extra trays to custom-fit growing area • Use variable set-up patterns \$199.95



Nothing extra to buy or build.

Comes with: • 4 grow trays, covers & stands
 • 25 gal. reservoir & cover
 • Pump & irrigation system • Rockwool starter & growing cubes (slabs optional)
 • Nutrients and complete instructions



HYDROFARM CO₂ SYSTEM
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 • Double growth and flowering
 • Unique programmable timing
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SUPERIOR GROWERS SUPPLY

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METAL HALIDE COMPLETE GROWLIGHT SYSTEMS

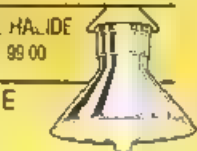
1000 WATT SYSTEMS

DELUXE 46" round or parabolic	
20" horizontal	184.50
STANDARD 18" White Enamel Reflector	167.50
ECONOMY 2"x3" Polished Aluminum Reflector	144.50
To upgrade to a 125,000 lumen 12,000 hour Superbulb	Add 15.00
Phosphorous coated bulbs	Add 6.00

400 WATT SYSTEMS

DELUXE - 14" White Enamel Reflector	134.50
STANDARD 14" White Enamel Reflector	124.50
ECONOMY 2"x3" Polished Aluminum Reflector	109.50
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Phosphorous coated bulbs	Add 6.00

MINI-MIGHT METAL HALIDE 175 WATT



HIGH PRESSURE SODIUM COMPLETE GROWLIGHT SYSTEMS

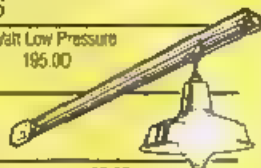
DELUXE 1000 Watt - 46" round or parabolic 20" horizontal	269.50
DELUXE 400 Watt 14" Reflector	189.50
MINI-MIGHT 150 Watt (16,000 lumens)	99.00

LOW PRESSURE SODIUM COMPLETE GROWLIGHT SYSTEMS

DELUXE 180 Watt Low Pressure Sodium Light	195.00
---	--------

LIGHT MOVERS

6" Solar Shuttle	99.00
6" Solar Shuttle Extender	39.95
Solar Shuttle Motor	22.00
Whirling Light Tunnel	119.00
Sun Circle Light Rotator 360°	
One revolution every 40 minutes.	
1 Arm	139.00
2 Arm	199.00
3 Arm	256.00



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Paragon 15 amp/120 volt	14.95
Dayton 15 amp/120 volt	19.95
Dayton 40 amp/120 volt	37.95
Dayton 40 amp/240 volt	39.95
Cycle Timer 1-60 min. on/off	79.00

BULBS

METAL HALIDE BULBS

M175 - 15,000 lumens/20,000 hours	29.00
M400 - 34,000 lumens/20,000 hours	36.95
MS400 - 40,000 lumens/20,000 hours	45.95
M1000 - 110,000 lumens/20,000 hours	54.95
MS1000 - 125,000 lumens/20,000 hours	69.95
Phosphorous Coated Bulbs	Add 6.00

HIGH PRESSURE SODIUM CONVERSION BULBS

Now available: An energy saving sodium bulb that runs off your existing Metal Halide ballast.	
175w 15,000 lumens/20,000 hours	59.00
400w 50,000 lumens/20,000 hours	69.00
1000w 140,000 lumens/20,000 hours	139.00

HIGH PRESSURE SODIUM BULBS

CH150 16,000 lumens/20,000 hours	39.00
CH400 50,000 lumens/20,000 hours	52.95
CH1000 140,000 lumens/20,000 hours	94.95

LOW PRESSURE SODIUM BULBS

180 Watt - 33,000 lumens/20,000 hours	95.00
---------------------------------------	-------



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Case of six	75.00

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20" horizontal	49.00
20" adjustable white	40.00
38" white	30.00
14" white	25.00
48" Parabolic hood	49.00
4"x4" square polished aluminum	115.00
5"x5" square polished aluminum	130.00

BALLASTS

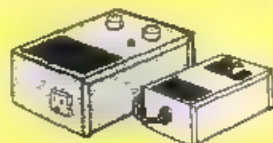
Metal Halide Ballasts (110v or 220v available)	
Deluxe 1000w (includes power supply)	115.00
Stan 1000w	105.00
Econ 1000w (uncovered)	97.00
Deluxe 400w (includes power supply)	95.00
Stan 400w	85.00
Economy 400w (uncovered)	70.00
Ballast cover	10.00
High Pressure Sodium Ballasts (110v or 220v avail.)	
Deluxe 1000w	170.50
Deluxe 400w	125.50

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8 unit hydrospot	295.00
Each additional hydrospot	16.00

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#2P495 120 GPH	37.95
#1P553 140 GPH	39.95
#1P32 300 GPH	56.95

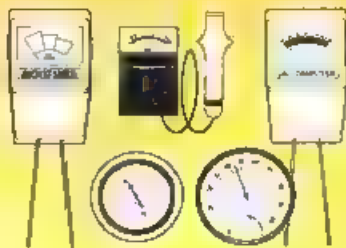


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Additional Remote Modules (120 or 240 volts)	ea. 45.00

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Dissolved Solids Digital Meter	75.00
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PH Computer	19.95
Soil Salts Meter	20.99
Moisture Meter	11.95
MINIMAX Thermometer	32.95
Taylor 4" Barometer	39.95
Fertilizer Analyzer	20.99
Humidity Gauge	21.95
Deluxe Humidity and Temperature Gauge	36.95
CO ₂ Gas Detector System (2 analyzer tubes incl.)	19.95
CO ₂ Analyzer Tubes	3.75
CO ₂ Tester	8.99



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Sudbury Soil Test Kit (Tests Ph, N, P, K)	14.95
Sudbury Soil PH Tester	3.99
Tetra Test Liquid PH Tester	3.95
Wardley Jr. Liquid PH Tester	3.95
Wardley Sr. PH Test Kit	5.99
Penn Plax Test Strip for Liquid PH	2.75

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Squirrel Cage 15 CFM	21.95
Squirrel Cage 50 CFM	29.95
Squirrel Cage 100 CFM	43.95
Squirrel Cage 160 CFM	54.95
Squirrel Cage 200 CFM	69.95
Squirrel Cage 265 CFM	69.95
Squirrel Cage 320 CFM	74.95
Squirrel Cage 465 CFM	79.95
Squirrel Cage 525 CFM	89.95
Squirrel Cage 960 CFM	159.95
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Auto Flo Humidistat	34.95

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CO ₂ Regulator/Distributor	139.00
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Johnson CO ₂ Generator (up to 4800 sq. ft.)	499.00

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Skunk Buster #200	169.00
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Pulsair	99.00



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4"x50" roll	29.00
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Mini Grow House	14.95
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2"x2" Cubes	20
3"x3" Cubes	39
3"x4" Cubes	49
40 lb. Bale	39.00
Rock Wool Slabs	
3"x6"x3"	4.99
3"x8"x3"	6.99
3"x12"x3"	10.99
Grow Bags	
2 Gallon Grow Bag	39
5 Gallon Grow Bag	59
7 Gallon Grow Bag	65
10 Gallon Grow Bag	69
Watering	
1 quart	6.95
1 gallon	16.99
Safer Soap Insect Spray	
8 oz. spray	2.99
8 oz. concentrate	6.75
Rootone Hormone Rooting Powder (4 oz.)	1.69
Jiffy 7 Peat Pellets (2 doz.)	2.40
Will Pruf Plant Protector (keeps leaves from burning)	
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All Organic 1.5 cu. ft.	8.99
Pure Earthworm Castings 20 quarts	13.95

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E.S.J. Dry Concentrate - concentrated water soluble fertilizer, 1 teasp. per gallon, 1 pound makes 100 gallons.	
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High quality, assembled, QUIET open ballast, 20' lamp cord, power cord, socket, 110,000 lumen / 12,000 hr. bulb. (For SUPER BULB 125,000 lumen add \$14.00).

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18" Dome (for HORIZONTAL reflector or 48" PARABOLIC add \$4.95) High quality, assembled, QUIET ventilated ballast box, 20' lamp cord, 110,000 lumen / 12,000 hr. bulb. (For SUPER BULB 125,000 lumen add \$14.00)

MH 1000 Watt Deluxe System (Reg \$238) **\$179.95**
Choice of HORIZONTAL reflector, 48" PARABOLIC, 48" 22" adjustable Dome. High quality, assembled, QUIET ventilated ballast box with GROUNDED 5-OUTLET ON-OFF CONTROL, 15 AMP PROTECTIVE CIRCUIT BREAKER, 20' lamp cord, 110,000 lumen / 12,000 hr. bulb. (For SUPER BULB 125,000 lumen add \$14.00)

MH 400 Watt Deluxe System For small area up to 4' x 4' (Reg \$151) **\$124.50**
18" Dome (for HORIZONTAL reflector or 48" PARABOLIC add \$9.95). High quality, assembled, QUIET ventilated ballast box, 20' lamp cord, 34,000 lumen / 20,000 hr bulb. (For SUPER BULB 40,000 lumen add \$10.00).

COMBINATION MH/HPS HORIZONTAL SYSTEM . . . **\$299.00**
The ultimate grow light: 90,000 lumens of perfectly blended light 24" x 20" x 10". Horizontal, vent. ated, super-reflective, electro white aluminum reflector with 2 bulbs a MH 400 & HPS 400: quite remote ventilated ballasts.

HIGH PRESSURE SODIUM: Increases budding & flowering

HPS 1000 Watt Deluxe System (Reg \$317) **\$255.95**
Choice of HORIZONTAL reflector, 48" PARABOLIC, 48" or 22" adjustable Dome. High quality, assembled, QUIET ventilated ballast box, 20' lamp cord, 5KV socket, 140,000 lumen / 24,000 hrs. bulb.

HPS 400 Watt Deluxe System (Reg \$215) **\$184.95**
18" Dome (for HORIZONTAL reflector or 48" PARABOLIC add \$4.95). High quality, assembled, QUIET ventilated ballast box, 20' lamp cord, 50,000 lumen / 24,000 hr bulb.

LIGHT MOVERS: More light coverage to grow more plants.

Motorized Lite Track™ Double your light coverage . . . **\$99.95**
Best single light mover: 5 track, covers up to 8' x 10' (EXTENDER for 2nd light \$38.95)

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Two lights rotate continuously in full circle: greatest coverage, up to 12' x 12'

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HYDROPRO SINGLE™ Ideal up to 4 plants, 2' x 2' area . . . **\$59.95**
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HYDROPRO 4™ Grow up to 16 plants, 3' x 9' or 8' x 8' area . . **\$187.95**
includes submersible pump, grow & bloom nutrients, timer, manual and more.

NEW HPS BULBS - That work in metal halide systems!
1000 watt . . . **\$137.50** 400 watt . . . **\$67.50**

CO₂ ENRICHMENT SYSTEM: Increase growth by 40% **\$137.95**

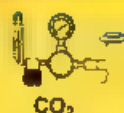
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AIR GENERATORS: Clean growing area of smoke, odor, pollen & pollutants.
AirEase Ion . . . **\$49.50** Pulsair generates 300% more ions . . **\$96.50**

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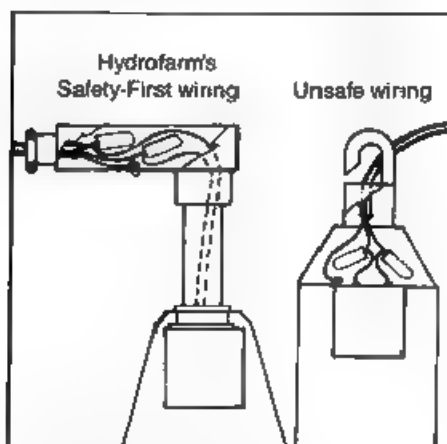
SIMON SAYS:

What to Look For When Buying Grow Lighting Fixtures

Simon Wright, author of MEGACROP, answers your indoor growing questions.

Q There seem to be a lot of different ways to wire the socket to the lamp cord. Is any one method better than another?

A Yes! The connection made between the black lamp cord and the light socket is critical. The right way is to run special high-temp leads away from this heat-sensitive area out to a cooler place where the connection to the lower temperature lamp cord can be made safely. What you *don't* want is a connection made right at the socket where the high temperature can eventually cause the lamp cord insulation to dry out and crack, exposing bare wire. This common shortcut can lead to a dangerous short!



Q Should I get a system with an in-line plug?

A No. Although some companies offer the convenience of an in-line plug, what they don't tell you is that either the cord, the plug, or both are only rated for 250 volts. All systems should use 600 volt cord from the ballast to the high-temp socket leads. Don't settle for less!

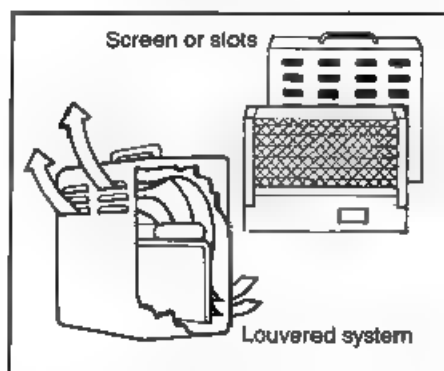
Q Does my light system really need a heavy-duty power supply cord from the ballast box to my timer in the wall outlet?

A Yes! This cord should be 14 gauge (the lower the number, the heavier the gauge). Do not buy a 1000 watt system with an inadequate 16 gauge power cord, it can get so hot it may actually melt your timer!

ALL LIGHTS ARE NOT CREATED EQUAL

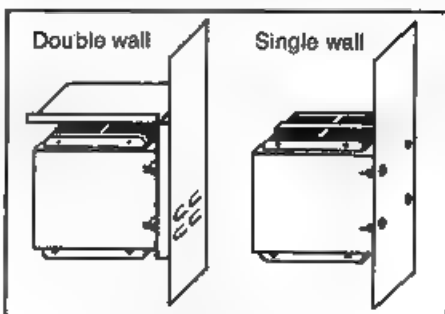
Q Aren't all the ballasts really the same?

A All ballasts consist of a transformer and a capacitor, but the similarities end there. There are great differences in the way these electrical components are housed. The first thing I always caution against is buying a so-



called "open" ballast which is really nothing more than mounting the components on a board or a piece of sheet metal. Unprotected electrical components can be a real potential hazard in an area where water is being used. Ballast enclosures come in two types: ventilated and louvered. Ventilated boxes (plain screens or open slots) will keep your hands out of the ballast but won't prevent water from splashing the components. **Louvered enclosures** are a much better choice. Hydrofarm's bi-level louver system not only protects the components, but has louvers set lower in the rear and higher in the front so cool air is actually drawn in through the lower louvers, flows in and around the components, and then exits through the upper louvers.

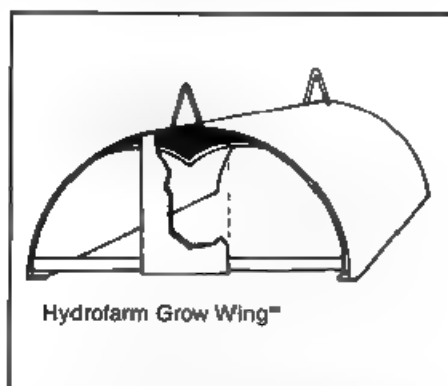
Another difference is how the components are mounted in the enclosure. The best method is **double wall construction**, where components are mounted on a special steel plate that is welded to the wall of the box. This has several advantages: extra strength



is added to support the heavy transformer; a space is created for cool air to circulate around the components, the outer wall of the box stays cooler. Hydrofarm not only uses this double wall construction technique, but they also utilize **welded studs** to securely anchor these heavy components. Some "home-made" units use only sheet metal screws which, if they don't break loose in shipping, will loosen up and rattle later. Numerous screw heads sticking out the side of the enclosure are a sure tip-off of single wall construction.

Q What type of reflector should I look for?

A Due to recent innovations, **horizontal reflectors** are generally recognized to be the best for most applications. Here's why: a bulb's light comes from the arc tube inside. A vertical bulb shines most of its light out sideways so it all must bounce off a reflector first. A lot of light energy gets lost this way. A horizontal bulb exposes the whole length of the arc tube, so it shines more light directly down onto



your plants. The light that does bounce off a horizontal reflector only travels a very few inches before being directed down, so very little is lost. A good example is Hydrofarm's new horizontal Grow Wing™, which uses an ingenious double parabola design to efficiently reflect light for optimum growth.

A few last tips to help you make the right choice: generally, steel construction is preferred over aluminum because of its strength. Painted surfaces are preferred over plain or polished metals which tend to oxidize and rust; try to buy brand name products made by a manufacturer with a good reputation for quality and service—you'll be glad you did.



MORAL OUTRAGE!!!

I think the things your magazine says about Ed Meese are a moral outrage! Ed Meese represents everything the Reagan administration stands for, namely: integrity, honor, and morality. I think his record clearly indicates that, and I think you people know it. Your godless magazine should be wiped off the face of the earth! You pot users talk about your civil rights. Well, what about my right not to have your kind on my planet? I have rights too! You potheads will never have any power because you're a bunch of spineless liberals. You don't even vote. All you people do is commit crimes, and terrorize helpless citizens. We godfearing Republicans will roll over you and your so-called "rights." We'll wipe out the marijuana menace forever! The godless democratic tyranny that shocked a nation during the Bork atrocity was but the swan song of liberal oppression. You don't have rights because you are criminals.

—Arther Marshall
Washington, D.C.

P.S. I'm sure you won't print this letter because you radical liberals only allow one side of the story—the wrong side!

If Ed Meese stands for integrity and honor, how come he spends most of his day huddling with private attorneys in anticipation of the many indictments soon to befall him? You're so blinded by self-righteousness you can't even tell the difference between a liberal and a communist. Do you really believe people who smoke marijuana don't deserve to live? Who's next on your pogrom list? Don't you understand the point of a democracy is to allow people of differing religions and viewpoints to live together in peace? Intelligent Republicans (like William Buckley) have called for the legalization of drugs. If you took the opportunity to study religion seriously, you'd discover, much to your dismay, that psychedelics

LETTERS



PAUL CORIO

played an important role in the early stages of many of the world's great religions, Christianity included. On a final note: if you find our magazine so offensive then why buy it, you narrowminded pea-brained swine?

BLOW IS BIG

Where the hell is the coverage of the coke culture in HIGH TIMES? Blow is big here, as is marijuana, but you ignore many heads by pretending cocaine does not exist. How about a section on cultivating coca? No one kills themselves or gets psychotic on coca leaves! Is HIGH TIMES trying to be tame enough to be sold at 7-11? Or are you trying to kiss Ed Meese's butt like Playboy?

—T.K.
White Plains, New York

NOT ABOUT DRUGS

In the January '88 issue you published an article by Jay Stevens on Aldous Huxley. This article changed my life. It was not about drugs, it was a gift of knowledge. Thank you HIGH TIMES, and thank you Aldous Huxley.

—M.B.
Hollywood, California

NO MORE GO-GO GIRLS?

I've been reading HIGH TIMES for the past four years and have been growing successfully for the past two. Your magazine has provided me with insight I can't get from any other source. The articles on the seed clubs, Ask Ed NORML, and the latest article on the biosphere by Bram have been indispensable. However, I don't know why you lower the credibility of your magazine by publishing ads, articles, and cartoons that demean women. Why enforce a stereotype of women than is far from the truth?

—"Unintelligent Doper"
Chicago, Illinois

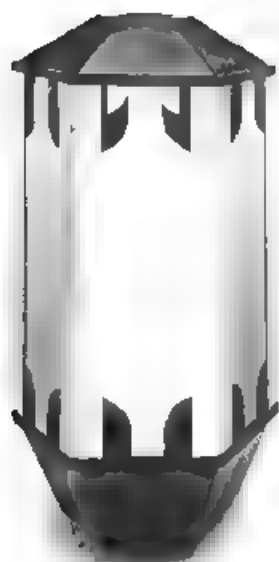
ADDICTED TO H.T.

I've been an avid reader of your magazine for three years. I think it's best to get stoned and then read Hep Cat and look at the plant of the month. The magazine is like a big, fat, kick-in-the-ass joint. Once you pick it up, you can't put it down. Fuck James Marshall.

—Little Parker
Manahawkin, New Jersey

continued on page 59

Before you purchase any indoor garden package, check the package.



"Theirs."

If you're seriously in the market for an indoor garden package, we'd like you to compare a few important facts.

The advertisements for our competitor's product known as "theirs", claim you can grow six mature plants, three and one-half feet tall in 45 days, in an 18" wide by 3 1/2' tall container. Plus they claim you'll get a thousand bud sites per plant. That's a total of 6,000 buds every 45 days!! Also, "theirs" claims you'll never kill a plant. What happens if you leave on vacation for two weeks? Without water, ventilation or nutrients, any

plant will die.

Put an end to this myth and others. Introducing the Closet Farmer, the first *true* "self-contained", fully automatic indoor garden for the urban dweller.

The Closet Farmer comes in a handsomely designed white or oak finished cabinet with approximately 27 cu. ft. of energy efficient growing space. Each Closet Farmer is capable of using a nutrient flow hydro-system, which allows you to grow from seed or cuttings, 15 or more healthy plants, plus harvest every 60 days.



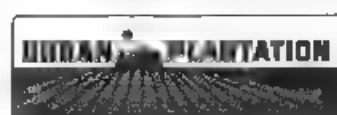
The Closet Farmer.™

Unlike "theirs" which uses only fluorescent lighting, the Closet Farmer employs the highest quality "full spectrum" Metal Halide and High Pressure sodium lights. This insures vigorous growth and absolute intensity. Plus the Closet Farmer is thermostatically controlled and discretely light sealed.

Feature for feature, you'll see that next to the Closet Farmer, "theirs" just can't measure up.

For ordering information and our FREE 1988 catalog call Hydro Willie today at 1-800-332-7555.

Urban Plantation carries a complete line of indoor growing accessories. Closet Farmers start at \$445.00.



#6 Bolinas Road, Fairfax, CA 94930

800-332-7555

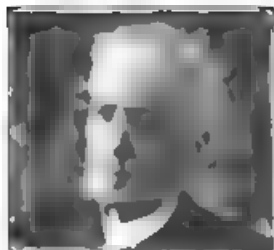
California residents call 415-258-9226

Member Better Business Bureau of CA



PHOTOTRON[®]

PIONEERS IN THE MODERN ERA OF RESEARCH ON THE MINERAL NUTRITION OF PLANTS...ONE OF THEM WILL CHANGE YOUR LIFE



LUTHER BURBANK lived from 1849 to 1926 and not before or since has there been a greater contributor to plant development. Every domesticated fruit or vegetable or flower has been produced by Mr. Burbank directly or by his methodology.

Mr. Burbank's methodology was extremely simple. (1) First he would **GATHER** the most extensive seed stock of a particular species from all over the world. (2) Then he would **PLANT** all of the seeds closely together. From the resulting ten thousand plants, he would (3) **SELECT** one or two that had the most pronounced characteristic of size or shape or scent or color or whatever he was looking for. (4) From those one or two plants, all of the seeds were **PLANTED** and from the resulting ten thousand plants, only one or two would be (5) **SELECTED** that further developed more of the desired characteristic. This process of planting and selection would be repeated as often as necessary from a few generations to hundreds of generations until Mr. Burbank would release the final seed stock to the rest of the world.

Mr. Burbank grafted one hundred different types of apple branches onto a single apple tree and each branch bore a completely different fruit the first season his personal selection. Even in this grafting technique he squeezed thousands of years of research into a few. The result of his work, from potatoes to apples to PEACHES, demonstrated that vegetables and flowers are what we grow today.

The Burbank Potato Quadrupled World Production in One Year. Luther Burbank never needed a lot of space. In his lifetime he conducted over one hundred thousand series of experiments and changed the world on less than three acres of land.



DENNIS ROBERT HOAGLAND 1888-1949 was the inventor of the four salt Hoagland solution from which all HYDROPONICS are based. Although a brilliant botanist, Dr. Hoagland was interested in only one thing, the BIO-MASS (size and weight) of the TOMATO produced hydroponically. Working under the scientific assumptions of the early 1900s, Dr. Hoagland's world assumed four things:

A. Plants had a life cycle leading to death. **WE NOW KNOW** plants have a very different way of achieving a life and death cycle than does the human being. Humans are more genetically varied, hardier, live and die as humans. Plants allow environmental factors to control not only their life and death cycle but their sex as well. Such things as (1) "PHOTO-PERIOD" (length of time under light and dark), (2) "THERMO-PERIOD" (length of time under temperature variations), and most importantly (3) "NUTRIENT PERIOD" (length of time under a given nutrient configuration).

B. Maximum **SIZE** and **WEIGHT** before death of (a) root, (b) shoot, (c) fruit. Known as the "root to shoot to fruit ratio" - was the absolute goal. **WE NOW KNOW** the "root to shoot to fruit ratio" is a fallacy. There is no such thing. While keeping

the root exactly the same size as normal, both he and his team, he will and the shoot above the water can be increased. And by reducing the inter-nodal length, the distance between the budding sites from an average of 6 inches to less than 1 inch, the number of the normal sized fruit will increase to thousands per plant. (*Footnote: See inter-nodal length graph in "The Garden" brochure.)

C. Plant food feeding. It is common sense, planting in King **WE NOW KNOW** plants, lush feeding kills the plant. The basis of the hydroponic method is the a fresh nutrient supply be pumped in when he used no nutrient products at all. This is why he planted about every 100 units of space. That way the plant will absorb the nutrients it requires, it will be able to absorb the more basic and nutrients like N P K Mg Na Cl etc. Too much calcium and the plant gets **GARDENING OF THE ARTERIES** and dies after one seasonal growth period.

D. An aqueous water based system without a buffer, not having a nutrient exchange capacity. (P.E.C.) was best. **WE NOW KNOW** an aqueous (water based) nutrient solution surrounding the root system with a buffer to prevent the root from releasing water into a thick fleshy root that has layered it self with a protective seal. Nowhere near the amount of root surface area is produced hydroponically (water based) as when the roots are buffered against excess concentrations by a soil medium.

WE NOW KNOW that the soil medium, such as perlite vermiculite and sand have no buffering action or **CATION EXCHANGE CAPACITY**. (C.E.C.) **IONIZATION EXCHANGE CAPACITY** of a soil medium is the ability of the medium to **ABSORB AND RELEASE** a nutrient while the cation exchange capacity of the soil medium protects the nutrient and allows it to produce thousands more structures producing three times more square inches of root surface area. The greater the root surface area, the more efficient the nutrient uptake for faster growth.

The early 1900s did not have the advanced technology of 1986. Equipment for testing nutrient solutions and plant tissue such as the gas-liquid chromatograph was not available. Thin-Layer Chromatography (TLC) and which is used for plant tissue analysis were not available.

With the aid of the computer since 1951 the data processing time has advanced in the last 30 years more than in the preceding 2,000 years. If Dennis Robert Hoagland had access to 1986 technology in 1920 he never would have designed the hydroponic system.



JEFFERY JULIAN DEMARCO, 1951 —, is President and founder of PYRAPONIC INDUSTRIES and is the inventor of the methodology known as **GROWING PLANTS PYRAPONIMETRICALLY** and the **PHOTOTRON**.

Three things are required to grow plants pyraponimetrically. 1. A laboratory grade growth chamber known as the **PHOTOTRON**. 2. A specific **METHODOLOGY** for plant growth and manipulation (instructions). 3. A very specific **NUTRIENT SUPPLY COMPUTER DESIGNED IN PARTS PER MILLION (PPM)** for each individual **PHOTOTRON**. The exact nutrient calibrations are individually calibrated based upon two soil samples taken from the phototron, one after **FORTY-FIVE DAYS** of plant growth and one after **90 DAYS** of plant growth. **ONLY TWO ARE REQUIRED.**

Mr. DeMarco's Masters thesis was on the cannabinoid profile of marijuana. After working under both federal and state license in a laboratory at a major university for over two years, and since 1976 has developed the phototron, the methodology and the chemistry to study the internal workings of the plant (not just the **SIZE** and **WEIGHT**, but utmostly important to study the **MOLECULAR** and **PHARMACOLOGIC** properties of the plant). The research developed in pursuit of Mr. DeMarco's

research **PERTAINS TO ANY PLANT**.

Phytochemistry is the study of how substances produced inside plants. This type of study requires very sophisticated equipment like the Gas Liquid Chromatogram (GLC), Thin-Layer Chromatogram (TLC) and Atomic Absorption.

The drug, **THC**, has been studied by both scientists and plant researchers and it is estimated that 100,000 molecules of it end to end would sit on the head of a pin. **When you're concerned about growing structures so infinitely tiny, what difference does the size of the plant make?**

In hydroponics, **THC**, Marijuana Plant Physiology, Biochemistry and Biostructure. A root to shoot to fruit ratio requires a large root and a large shoot to grow large fruit.

Growing plants pyraponimetrically, the exact measuring of 21 environmental elements requires the plant to produce minimal root, minimal shoot (inter-nodal lengths) and maximize the number of budding sites and size of the bud, flower or fruit.

To develop the **PHOTOTRON**, **BIOCHEMISTRY** and the plant manipulation methodology known as **GROWING PLANTS PYRAPONIMETRICALLY**, the marijuana plant was used because of its unique properties.

The **PHOTOTRON** was designed to **GROW A PLANT FOR ONE HALF INCH TALL IN 45 DAYS**. (2. Duplicate exactly the quality of the plant.)

1. **TO FLOWERS AND FRUIT PLANT MATERIAL EVERY 45 DAYS**. (3. **PHOTOGRAPHS EVERY 45 DAYS**.) (4. **RESEED THE PLANTS YEAR AFTER YEAR**.) (5. **REMOVED FROM EVERY DAY**.) (The system is designed for plant removal not maintenance) and

(6) To produce 6-8 ounces of plant material every 45 days.

Growing Plants Pyraponimetrically will produce the highest plant production as we know it today. At **PYRAPONIC LABORATORIES** over 25 **PHOTOTRONS** and over 100,000 plants. Today **PYRAPONIC LABORATORIES** have successfully developed 17 varieties of flowering plants, 14 varieties of fruits and vegetables, 8 varieties of tobacco and will force flower roses 365 days per year.

.....
A year, or two years from now, **PYRAPONIC INDUSTRIES** will mass market the **PHOTOTRON** through the major retailers, on television and radio. I will look forward to working with you. Thank you very much.

Jeffery Julian DeMarco
President and Founder, Pyraponic Industries

1-312-544-B-U-D-S

PHOTOIRON

THE AMERICAN WAY

...then
...in which I de
...with character called

the popular literature I did, all of the
old, and look at every apparatus to
you will find one common denominator.
TILL NOW, you attempted to re-create
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sults you can do NO BETTER. WHAT ARE
WHAT ARE HAWAII'S RESULTS?
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PLANT SYMPTOMS		1	2	3	4	5	6	7	8	9	10	11	12
LIGHT	LEADEN, DROOP												
	UNEVEN OR CAN												
WATER	SPILL, WINDUP, ABORT												
	SPILL, WINDUP, ABORT												
NUTRIENTS	UNEVEN, SPILL, ABORT												
	UNEVEN, SPILL, ABORT												
TEMPERATURE	UNEVEN, SPILL, ABORT												
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PYRAPONIC LABORATORIES GROWING PLANTS PYRAPONIMETRICALLY

PYRAPONIC LABORATORIES MAIN AXES (1) The most extensive scientific literature library in the world (2) The most extensive popular literature in the world, (3) The most extensive library of Data Packages and Soil Analysis selected from over 100,000 TONS sold worldwide. (4) On premises, over 25 PHOTOGRAPHS with the capacity of three shelves each so that up to 75 experiments may be ongoing at any one time. Jeffery Julian DeMarco, President and Founder of PYRAPONIC LABORATORIES and PYRAPONIC LABORATORIES maintains his PHOTOGRAPHS for the purpose of killing plants. It is only after experimenting with the parameters of death at PYRAPONIC LABORATORIES that the PYRAPONIC can perform so miraculously around the world. Said to be the number 1 herbicidal maniac, Mr. DeMarco has full-time laboratory technicians on staff and has the most extensive technical consulting network from Universities around the world. PYRAPONIC LABORATORIES maintains the most sophisticated on-premises computerization for data analysis and retrieval in the world. Thousands of experiments have been conducted and thousands more will be ongoing to expand ever further the performance of each PHOTOGRAPHS. As PYRAPONIC LABORATORIES introduces new methods or nutrient formulations, each PHOTOGRAPHS owner is contacted so that every PHOTOGRAPHS is upgraded long after it has been purchased. (THE PHOTOGRAPHS IMPROVES MORE AND MORE THE LONGER YOU OWN IT!)

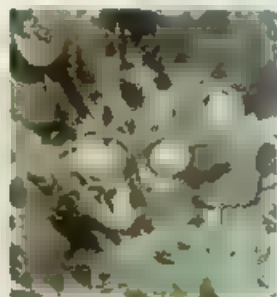
GROWTH PATTERN OF TOMATOES GROWN PYRAPONIMETRICALLY



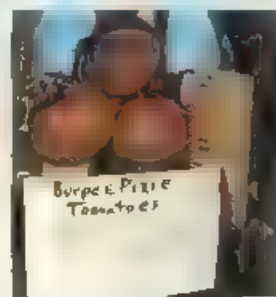
Young tomato plants in vegetative stage.



Young tomato plants beginning to flower and fruit.

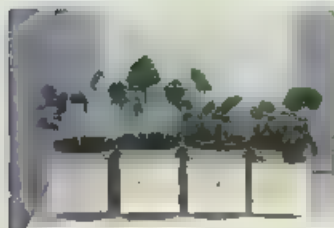


Fruiting less than an inch apart.



"Normal" fruit development with a reduced root-to-shoot ratio.

GROWTH PATTERN OF CUCUMBERS GROWN PYRAPONIMETRICALLY



Typical testing pattern by Pyraponic Laboratories depicting the morphological differences of cucumbers grown under identical conditions except one nutrient level.



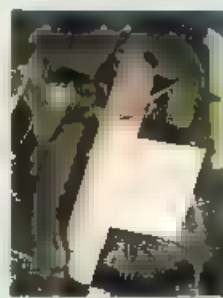
Plants nearing top of Phototron in less than 30 days.



Plants filling the Phototron in less than 45 days.



Tremendous flowering and fruiting less than an inch apart.



"Normal" fruit development with a reduced root-to-shoot ratio.

HERBS, VEGETABLES AND FLOWERS GROWN PYRAPONIMETRICALLY



Herb garden at 65 days of Parsley, Sage, Basil, Oregano, Thyme and Chive.



The hottest jalapa pepper grown anywhere in the world.

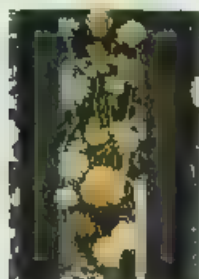


Laboratory experiment producing complete root systems on the stem structures of flowering marigolds.



"Normal" marigold flower size produced with reduced root-to-shoot ratio.

GROWTH PATTERNS OF ZINIAS AND SNAPDRAGONS GROWN PYRAPONIMETRICALLY



Day 44 Phototron jammed with flowering zinias.



Day 52: "Normal" zinia flower size produced with reduced root-to-shoot ratio.



Day 46: Phototron jammed with flowering snapdragons.



Day 58 "Normal" snapdragon flower size produced with reduced root-to-shoot ratio.

MAY '88 HIGHWITNESS NEWS No. 153

AIDS PANIC IN NEEDLE PARK: THE POLITICS OF SYRINGE-SWAPPING

by Maura Less

This is probably the *last* thing you want to read—another depressing story about AIDS. There is one aspect of the epidemic, however, that hasn't been given enough attention, at the cost of thousands of lives. No one has been willing to speak for intravenous drug users. The prevailing attitude has been, "Let the junkies die." This is probably even more stupid and deadly than it is cruel and uncaring.

In December '85 (yes '85!) HIGH TIMES ran one of the first and most informative articles printed anywhere about AIDS and IV drug users. It told how the public's attitude was—and still is, unfortunately—even more restrictive with information on safe drug use than with safe sex info. And it explained how this is literally passing a death sentence on drug users who are deliberately being kept in the dark regarding information that could save their lives and those of people around them.

Under the misguided premises that any info on safe injection either: 1) encourages drug abuse, or, 2) will be ignored by junkies who want to kill themselves anyway, the media and the government have, since the start of the epidemic, been reticent to initiate any program to educate IV drug users about AIDS.

The center of the epidemic in this population is New York City, which has

an estimated quarter-million addicts, and is one of eleven states in which it is illegal to buy a hypodermic needle without a prescription.

There has been a huge controversy here in NYC about any exceptions or changes in this law. Now that the epidemic has reached truly frightening proportions (and now that it's costing the government much money in hospital and medical bills), Mayor Koch and Governor Cuomo have reversed their previous positions to allow the establishment of an experimental program to study the effectiveness of needle exchange in slowing the spread of AIDS. Even with their endorsement, there has been much sound and fury railing against the idea—Special Narcotics Prosecutor Sterling Johnson wants to arrest health professionals involved in the experiment since they are "facilitating a crime," while John Cardinal O'Connor has spoken publicly against it.

The colossal stupidity of these people astounds anyone with any caring or common sense. There are, according to accepted estimates, at least 200,000 people in New York City alone shooting drugs—at least half of them, according to the latest Center for Disease Control projections, are already infected with this fatal disease. New York's methadone and other detox programs are overflowing, if the

addicts really want help, they face a waiting list of one-to-three months for any affordable program. And yet, people protest that we'll encourage drug abuse by even attempting to tell them that there's a way they can shoot drugs without fear of infection, even if they continue to share needles.

Much newsprint and airtime has been wasted by people claiming that there is a ritual involved in needle sharing, that it is a part of the high, and that junkies somehow want to share needles. (Surgeon General Koop even believes this bizarre notion—he was interviewed about it on a call-in show on WNYC-TV in December '87.) If any of these people would actually talk to more than one IV drug user they'd find out that people share needles because there are so few of them around. Junkies are generally selfish about their high and would rather get off as quickly as possible; if they could afford to keep their needles to themselves they certainly would. There may be a few sick people who enjoy injecting someone else's blood, but they're the exceptions, not the rule, among those who shoot up.

San Francisco, which has the second highest AIDS rate in the country, has been much more sensible in dealing with the AIDS and IV drug use problem. Their Mid-City Consortium to Fight AIDS—a program

continued on page 28



Prepared by the Haight-Ashbury Free Medical Clinic

This handbill is passed out on the streets of San Francisco by the Mid-City Consortium to Fight AIDS, and appears to be an effective educational tool. The question is: Does it also encourage drug use?

OMI STARTS '88 CAMPAIGN

By Paul Stanford

On December 2, 1987 the Oregon Supreme Court decided on the hotly contested wording of the new petition put forward by the political activists of the Oregon Marijuana Initiative. John Sajo and Laird Funk are the chief petitioners on the proposed measure, which is titled The Drug Abuse Prevention and Control Act of 1988, and they are well on their way to gathering the 100,000 signatures required to put a proposed law on the Oregon ballot. The group's organizers were significantly delayed by the obstructionist tactics employed by an anti-drug group, Oregon Free From Drug Abuse. OFFDA, a federally funded political action front group, challenged the wording in the state attorney general's office, and obtained a wording that O.M.I. activists thought was inaccurate. The Oregon Supreme Court decided in O.M.I.'s favor, and signature-gathering began as soon as the new petitions were printed.

However, the delaying tactics held up the Initiative's signature-gathering by six months. According to Sajo, "We are better organized now. We're in touch with a lot more supporters than we were at this stage of the last campaign. The court action cost us a lot of valuable time. Now we have to petition during Oregon's wet months, but that was OFFDA's plan."

OFFDA has consistently opposed the marijuana reform movement in Oregon. They have never filed a campaign contributions and expenditures report, and there's substantial evidence that they're funded by the federal government. In fact, a state-financed newsletter reprinted a letter from President Reagan to an OFFDA official congratulating the group on opposing the marijuana vote in the 1986 election. Reagan wrote, "Your successful efforts to defeat the Oregon Marijuana Initiative have set an inspiring example . . ."

In spite of this "successful effort," OFFDA claims it is an educational organization, and therefore exempt from state campaign filing rules. O.M.I. is currently filing a complaint for non-reporting.

Oregon's governor and the mayor of Portland both publicly denounced the new marijuana initiative, even before the petitions were printed. The government is obviously moving to block activist access to the ballot, but the publicity seems to be having the opposite effect. The official denunciation has generated local support and motivated new volunteers.

The proposed law would permit personal private cultivation and possession of three marijuana plants for those with a \$50 certificate. The certificate would be issued by local health departments, and would be effective for one year. The new law would forbid the state to keep a record of purchasers. The fifty dollars would go to finance alcohol and addiction treatment programs to fight drug

abuse. Sajo said, "If I could grow my own, I would be proud to pay \$50 to help alcoholics and addicts."

O.M.I. needs your support. They are fighting in the face of the government's unlimited resources. If you would like to help or contribute, write O.M.I., P.O. Box 8698, Portland, OR 97207, or call (503) 239-5134. Only through persistent efforts will we win our right to grow ganja. ●

A FIELD GUIDE TO NORTH AMERICAN CONSERVATIVES

BY JOE BARTOS

The Conservative Life Cycle

Infancy

At this stage, the conservative is too young to help lynch blacks, burn synagogues or dump toxic wastes into American rivers and lakes. However, the toddlers soon begin mimicking their elders by giving their playmates plastic bags to wear on their heads and taking the asphyxiated child's toys.



The Field Guide to North American Conservatives has received 2nd place in the illustration category of Art Quest '88, a national art contest.

ONE MAN'S DOPE

THE CRIMES OF THE ANCIENT MARINERS

By Dean Latimer

"The British Navy issued a 'tot of rum' to its seamen," archaeologist Honor Frost friskily reminded the readers of *Natural History* in a recent issue, "perhaps the Carthaginian Navy issued a 'tot of pot' to its seamen."

This risqué speculation, based on Frost's morphological examination of a few bushels of plant stalks that had been dredged up from the belly of a Carthaginian galley which had foundered on a shallow reef off Sicily around 300 B.C., was clearly intended to raise eyebrows in historical academic circles, where the Carthaginians still have their admirers. For over half a millennium before 217 B.C.—when the Romans finally managed to burn the ancient North African city and plough the ruins underground, strewing salt in the furrows to keep it from growing back (which didn't work)—the Punic fleet of Carthage had run all the sea-trade lanes in the Mediterranean, from Gibraltar to their original home cities of Sidon and Tyre (where Lebanon is now, such as it is). And so the Carthaginians still have their fans to this day, in spite of such discoveries as the extensive "children's graveyard" there, stuffed with the little skeletons of the thousands of Punic toddlers who were routinely sacrificed to Ashtaroth over the generations. In our own enlightened era, when mere rumors of potsmoking are sufficient to torpedo a Republican President's prime nomination to the Supreme Court, allegations of cannabinization against the illustrious warriors of Carthage are grave indeed.

Apprehending this, archaeologist Frost scrupulously speculated that it was all probably for the sake of efficiency: "Very small doses of cannabis are used by homeopaths against fatigue, while ethnology attests to the use by workmen of hashish, ganja, or cannabis by any other name." Of course, "Stems by themselves cannot produce a strong dose of the drug, (this is obtained by the top shoots and pollen); stems could have been chewed, though, or infused like tea."

By this point, sadly, Frost's marijuana-dazzled speculation has slipped its



cable entirely and drifteth among a sea of dragons. These plant stalks, which had been marinating in the wine-dark Mediterranean for over 2300 years, were discovered at the very bottom of that galley, lining the keel to protect her hullboards from abrasion by the several tons of limestone and gypsum ballast that was piled in the bilge to keep the vessel standing upright in the water. It seems blessed unlikely that even the balmiest of ancient "homeopaths" would be lurking down in the leaky bilge to procure ingredients for a perky cannabis tonic for the rowers.

In fact, if those ancient plant-stalks had been cannabis—Frost allows that they might have been hops—it's most likely that they were just surplus or defective remnants of the outfitter's rope crop. Ancient mariners made virtually all their rigging-lines out of cannabis hemp-stalks, and any Punic galley outfitted with a 30-foot square-rigged mainsail, used plenty of rope to lash the mast fore and aft, and to crisscross the cotton sail itself to keep it from shredding in the wind. They probably also employed hemp to insulate the hull against the shifting ballast-stones, but that's no sign they used it to get high.

On the other hand, as Frost points out, the smoking of hemp had already been colorfully described before 400 B.C. by Herodotus, in the part of his *Histories* pertaining to the Skyths, a proto-Turkish population of nomads who cruised the steppes of present-day Cossack Russia in great ox-wagon trains. At the appropriate season, says Herodotus (autumn, obviously), the Skyths would set up special teepees of horsehair felt, kindle inside them low, hot coal-fires, and toss handfuls of seed-laden hemp tops onto the coals. Then they'd strip naked and step inside to absorb the hemp-smoke through their lungs and all their open skin-pores, and get really daffy and loopy.

continued over

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ONE MAN'S DOPE



CAPT WHIZZO

continued from previous page

In fact, considering the miserable THC quality of Russian and Mediterranean rope hemp, the only way to get a buzz off it at all would be to suck it up sauna-fashion like this, unless you knew how to rub off the bud resin into hashish (a craft the Islamic Sufis evidently developed no later than around 1000 A.D.). And yet, since the stalks of the plant were used from before time out of mind as mere fabric—for rope and clothes and insulation—every discovery of cannabis artifacts in ancient culture always provokes outrageous speculation.

For example, a considerable sensation was raised around 1980 when etymologists at Hebrew University in Jerusalem confirmed that cannabis is mentioned by name—*kineboisin* in Hebrew—in the Old Testament, in an exceedingly positive context. In fact it occurs, in the 30th chapter of Exodus, among a carefully-measured-out concatenation of ingredients—spices, myrrh, cinnamon, calamus, cassia, “and of olive oil an hin”—composing “an oil of holy ointment, an ointment compound after the art of apothecary.” Turns out the word “calamus” here, signifying a common medicinal herb to King James I’s English translators, was a mistranslation of *kineboisin*, Hebrew for “hemp.”

Since this holy ointment, confectioned “after the art of the apothecary,” was prescribed specifically for the Chief Priest of the Ark of the Covenant, a vast panic was initially raised over the prospect that the entire Judeo-Christian tradition may have been polluted by filthy drug-taking right from the start. But then some brave soul read further on in this stretch of scripture, and discovered that this ointment was merely to be smeared on the

hierophant’s head, and was then presumably washed off. (Cannabis seems to have been included because it was economically important as a source of commercial fiber; certainly nobody ever took myrrh to get high.) It’s like the old Ernie Kovacs TV skit in which Ponce de Leon, having found the Fountain of Youth at last in the Florida Everglades, drops deliriously on his belly before it and begins scarfing it up maniacally through his beard. “Actually,” an Indian behind him politely counsels, “we always just wash our feet in it.”

It’s inevitable that any discovery of cannabis and its artifacts in historical cultures will incite paroxysms of controversy and prurient speculation, even if it’s really just rope, because “pot” has become the symbol of something supernaturally dreadful and mysterious in our own culture. Meanwhile real historical drug mysteries go a-begging for investigation, like the determination by Canadian scientists nearly 10 years ago that the Pharaoh Ramses II of Egypt, who died around 1200 B.C., was laid to rest with a quid of tobacco among his grave-goodies, and with traces of nicotine detectable throughout the tissues of his mummy. This means that somebody way back then had come all the way to America to fetch that tobacco back to Egypt, and undoubtedly did so on a fairly regular schedule, since the Pharaoh certainly wouldn’t be the first person in Egypt to try out this exotic drug. The likeliest trans-Atlantic tobacco-vendors for 1200 B.C. would be the Phoenicians, progenitors of Carthage, and the possibilities of a prehistoric Punic-American trade route could comprehensively rewrite all the history books. But nobody ever gets excited about Ramses’ tobacco, because it’s not pot. ●

N

JON GETTMAN

NORML
NATIONAL DIRECTOR

R

NORML-IZE

The Secret Plan to End the War

NORML has a national conference every year. Men and women from all over the country join with us for a few days of learning, discussion, and fun. This is where we formulate the devious strategies and plans that exasperate our opponents and otherwise further our agenda to end the war of attrition the government wages on marijuana smokers. If you listen to our critics, this annual gathering is THE center of the pro-marijuana conspiracy in America.

Since I am expecting a lot of people at the 1988 conference in Washington, D.C. this June, I thought I should let our opponents in on our plans now, in order to spare them the discomfort of having to come to the conference and be around so many normal, marijuana-loving Americans. Believe it or not, HIGH TIMES is the best place to do this, because our opponents are faithful readers.

The only real barrier between us and the legalization of marijuana is the fear marijuana smokers have of getting involved and forcing the issue of reform. NORML's primary activity is to counter that fear by bringing people together. Whether by connecting individuals with others to help with their problems, or organizing small or large groups to fight prohibition, we work to prove to our natural constituency that there is, in fact, safety in numbers. And more. There is also power and influence, and we train people how to acquire and assert their influence.

Our plan is so obvious that it seems like a cover story. We are officially an educational group, yet many people think this is a cover we use just to get tax-deductible contributions. So when we explain that we work to educate people about the true history and facts about marijuana use, skeptics assume we must have a more devious, secret plan. We do. This is it.



MILTON KNIGHT

A lot of people in this country are angry. Our plan is to find people with fire in their bellies, train them, introduce them to others who share the same sense of urgency about this issue, and then turn them loose.

The tactics by which we accomplish this are a bit more complicated, especially since they vary a lot with circumstances and resources. This is why we have conferences, and why you should come to Washington June 17th and join us.

All our activities are designed to spread the word and encourage participation. Ever since I became National Director at NORML, I've tried to stimulate creativity and diversity in approaches to marijuana law reform. It is conference participation that tells me how much I've

succeeded. It also reminds one and all that we are a national movement, with resources and support throughout America.

Our plan during the last year-and-a-half has been to quietly organize chapters and prepare ourselves for a broad-based effort to make marijuana reform a major priority. We have to become organized and educated enough to dominate public discussion of drug policies and expenditures in any arena in the country. It is no secret that currently we are not well organized.

On the other hand, our influence far exceeds our present state of organization. The Drug Enforcement Administration employee reading this column is a perfect example of that. A more honorable indication of our influence was the historic hearings on the medical reclassification of marijuana which concluded last February, which NORML fought for over 15 years to convene. Our influence extends to public opinion as well. Last fall only 4% of Americans told a *Newsweek* poll they would have someone arrested for smoking marijuana. The rest of the public has been listening to us or the people we've influenced over the last 18 years.

Every year we take what we have learned about marijuana and we put it on the record by holding our conference. We have experts brief us on recent developments in research, public attitudes, and the law. NORML is influential because we have the common sense to listen and learn from people who know what they're talking about. What we're proud of though, more than anything else, is the type of person we attract to our annual meeting. It takes special qualities to take on this controversy.

These people are NORML's secret weapon, and an integral part of our secret

continued on page 29

TRANS-HIGH QUOTATIONS

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Ann Arbor, MI	Gold Thai Weed	1/4-oz	60
	"great"		
	Purple skunk	1/4-oz	70
	"ripweed"		
	Super Redhair Bud	1/4-oz	60
	"sweet smell and taste"		
	Mexican Marsh	1/4-oz	30
	"ok"		
	Redhair Sinse	1/4-oz	35
	"good"		
	Colombo	1/4-oz	40
	"poopweed"		
	Black Hash	gm	10
	"rare but can be found"		
	Mushrooms	1/4-oz	20
	"everybody loves them"		
	LSD. Camouflage	hit	4
	"clean but not real strong"		
	LSD. Dead Album Covers	hit	4
	"Super strong and long lasting"		
Atlanta, GA	LSD. Blue Indian Print Blotter	hit	4
	"clean and potent"		
	LSD. Purple Barrel	hit	2
	"bad trip, avoid"		
	Cocaine	1/4-oz	200
	"no one does it much anymore, we all switched to psychedelics"		
	Compressed	1/4-oz	40
	expando pot	oz	130
	green w/ red hairs	1/4-lb	375
	"no seeds, a little goes a long way"	lb	1,175
Detroit, MI	Mexican sinse	1/4-oz	50
	"big sticky"	oz	200
	fluffy buds	lb	2000
	green w/ purple hairs		
	Indica-Sativa Hybrid	1/4-oz	50
	Jamaican Sinse	1/4-oz	60
	"fruity sweet fantastic"		
	Hawaiian Homegrown	1/4-oz	75
	"words cannot describe"		
	Commercial Colombo	1/4-oz	40
Kitchener Ont., Canada	"seedy, old"		
	Mexican	gm	10
	"so-so"		
	Good green	1/4-oz	45
	weed oil	oz	200
	very potent	lb	2500
	very sweet		
	Black Hash	1/4-oz	65
	Gold Seal	lb	2000-2500
	"everywhere popular"		
Coolidge, AZ	Green	1/4-oz	35
	Colombian	oz	150-180
	commercial	lb	1500-2000
	not so good		
	Jamaican Brown	1/4-oz	60
	very good	oz	180-200
	local grown	lb	2000-2200
	Happy Smoke	oz	250-350
	orange coloured buds	lb	2500-3000
	very rare		
Coolidge, AZ	Brown Jamaican	1/4-oz	50
	Oil	oz	200
	excellent	lb	2500
	smoke very sweet		

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New York, NY	Brown Thai	1/4-oz	50
	"massive stone"	oz	230
	good shit	lb	2500
	Kermi Oil	oz	170-200
	it's all right	lb	1800-2000
	good stone		
	Kitchener Skunk	1/4-oz	60
	"Purple, green, color kick ass weed"	oz	220
		lb	3000
San Diego, CA	Jamaican	1/4-oz	55
	"always great"		
	California Sinse	1/4-oz	55
	"head buzz pot"		
	Thai "loose"	gm	10
		lb	1700-2000
	Mex Sativa	1/4-oz	20-25
		lb	850
	Indica Skunk	1/4-oz	90-125
	Mex Red Hair	1/4-oz	20
St. Louis, MO	Buds with seed		
	Coke	gm	75
	Homegrown Buzz	1/4-oz	55
	Buds, "looks conventional, but get ready to get buzzed"	oz	150
	Green Sinse	1/4-oz	30
		oz	100
	"Shrooms, badass"	gm	7
	LSD. Lucky	hit	5
	Charms Blotter		
	"clean, intense"		
Coolidge, AZ	Coke	gm	100
	"good numb, shitty fly"		

AROUND THE U.S.

Cheboygan, MI	Homegrown Sinse	oz	135
	"good buzz"	1/4-oz	35
	Commercial Colombo	1/4-oz	25-30
	"dirtweed"	1/4-lb	250
	Skunk Bud, "kick ass"	1/4-oz	50
		oz	200
	Sativa Hash	oz	60
	Acid. Pink Floyd album covers	hit	4.50
	"hold on"		
Coolidge, AZ	High quality Skunk	1/4-oz	40
	Mexican green to brown	1/4-oz	25
	quality varies	lb	245-250
	Ca. Sativa Sinse	1/4-oz	40-45
	LSD: White blotter	one	5
	Checker board blotter	one	4
	Mushrooms	gm	7
	freeze dried	1/4-oz	35
	meadow bud good"		

Eatontown, GA	Black Gumbo	1/4-oz	35
	"sinse"		
	Action	1/4-oz	50
	very green, bad as hell		
	Dirt weed	3 lbs	5
	Commer home grown	1/4-oz	25
	Crunk	3 hits	10
	"killer this shit will make you back up"		
	Coke	gm	60
	straight from the Coast		
Eustis, FL	Mex	oz	100
	Mex Skunk	1/4-lb	500
	Thai	oz	200
	Afghani Hybrids	lb	3000
	Indoor Buds	oz	200
	"Mex strain but sweet"		
	Vermont Skunk	1/4-oz	45
	"one bud can stink up an entire room"	1/4-lb	450
		1/4-oz	30
		1/4-oz	45
Fairfield Co., CT	Colombian	1/4-oz	45
	Indica	1/4-oz	45
	"killer"		
	Mexican	1/4-oz	35
	North Wales, PA Killer Thai	1/4-oz	50-60
	killer high		
	Skunk weed	1/4-oz	50-60
	incredible		
	buzz, hard to find		
		1/4-oz	40-45
Lansing, MI	Local		
	homegrown		
	Sinse "mostly shake a few seeds, O.K."		
	Red hair Sinse	1/4-oz	50
	long-lasting		
	high great		
	Black Hash	gm	10
	very scarce		
	Cocaine "O.K."	gm	80-100
	LSD. Zodiacs	hit	3-4
Piscataway, NJ	"sinse as hell"	sheet	150-200
	Humboldt Co	1/4-oz	80
	Indica buds		
	"one green color way kill taste"		
	excellent		
	Hawaiian Sinse	1/4-oz	75
	Sativa		
	"reddish-brown color smooth taste sweet smell, quality buzz"		
	Thai weed	1/4-oz	50
Piscataway, NJ	Sinsemilla		
	Pugsy Thai from N.Y.C.		
	"unique smell and taste a shroud of it around, unmistakably genuine article"		
	Arkansas Indica	1/4-oz	50
	semi-seedless sinse		
	dense skunky buds		
	from last year's harvest		
	a little dry but kill		

Chocolate Thai	1/4-oz	60
Bricked Thai		
"with a strange chocolate-like smell, stony-spacey high, chemical taste, burns you out fast"		
N.J. Sinsemilla (indoor & outdoor varieties), "getting better all the time, holds its own with the finest west coast buds, many SSSC varieties among others"	1/4-oz	50-70
Mexican weed, green buds w/ red hairs, fresh from Mexico, not many seeds, same old mex"	1/4-oz	40
Mushrooms Psilocybin cubensis, "purple stained caps, strong, long lasting happy trip"	1/4-oz	■

Rocky Mount, NC

Peak Orange	1/4-oz	35
body buzz, good shit	oz	110
Honey Gee	oz	20
Leaf-good high, if you smoke lots, have Hais or Ludens ready	1/4-lb	50
Peach	1/4-oz	30
"good shit"	oz	100
Homegrown bud "O.K."	1/4-oz	5
Crysta. bud	oz	20
2 hits & you see eagles"	1/4-oz	40
Bright green	oz	140
"ecedy, stony, my, skumpy"	1/4-oz	25
Hash	oz	100
"intense"	gm	8
Acid Octopussy blotter, don't drive"	hit	5-6
Acid Window pane, long-lasting colors, hallucinations, go see Pink Floyd"	hit	6-7

Spokane, WA

Coke	gm	80-100
"pretty pure"	8-bal.	365
Killer Hydro	1/4-oz	60
Skunk "Comfortably numb"	1/4-lb	650
Thai Bud	1/4-oz	45
Mushrooms	1/4-oz	20
M.D.A. "wow"	1/4 gm	25
M.D.E.	1/4 gm	25

Utica, NY

"is all legal, high quality"		
LSD Grateful Dead Album Covers, "very clean, mellow"	hit	3-5
LSD Green Gel 4-Way Windowpane	hit	2-3
Cocaine	1/4 gm	25
Skunk	1/4-oz	50
"awesome high"		
Brick Weed, "pin joint gets you high"	1/4-oz	50
"Shrooms, "clean trip"	gm	6
Acid, Camouflage	hit	5
Cocaine excellent"	gm	.00

IN THE BOONDOCKS

Arroyo Grande, CA	Purple Ganja Bud, "primo stuff"	1/4-oz	60-70
	Green Skunk Bud, "got picked late"	1/4-oz	60
	Thai Golden	1/4-oz	220
	Yellow	oz	60
		oz	.80

Chocolate Thai, "3 bong hits, very stoney"	1/4-oz	60
Black Hash	oz	190
"great stuff"	3-gms	30
Acid Circle Number 1, "very plentiful, good trip"	hit	5
Coke, "always around, some shitty, some great"	1/4 gm	30
Skunk, "good but rare"	gm	100
Jamaican Brick Hashish	oz	120
Mushrooms, "good trip"	gm	20
LSD Lucky Charms, "very clean and intense"	hit	10
Coke	gm	3
Skunk Buds	1/4-oz	100
"the stinky potent shit"		
Chocolate Thai, "the real thing"	oz	100
Afghani, "a bit dry"	lb	3300
India Indoor "one hit high"	1/4-lb	700
Acid Dead Zeppelin album covers	hit	5
Coke	gm	40
Afghani Bud	oz	145
Jamaican Block	oz	130
Mex Homegrown	oz	100
Skunk Bud	oz	130
"smells right, through the bag"		
Red Hair Sense, "juicy red and green buds"	oz	120
Mushrooms, "best in a while"	gm	10
LSD Lucky Charms, "great trip on two"	hit	3
Since, "one hit and you're history"	oz	130
Black Hash, "not bad, harsh"	gm	35

TRANS-HIGH MARKET LETTERS



ATTENTION GROWERS!!

HIGH TIMES is planning an excursion to Alaska soon. If you currently operate a legal grow room in the state, and would like to be interviewed for the article, then send photos and a cover letter to Ed Hassle, HIGH TIMES, 211 East 43rd St., NY, NY 10017.

CONNECTICUT

In Fairfield County, Connecticut, we are experiencing a two-month old onslaught of premium skunk bud from Vermont. It's the real thing — one little bud can stink up an entire room in a few minutes. This rock-hard smoke is selling at pretty reasonable prices — about \$45 per 1/4 ounce and \$450 per quarter pound. I am sure our luck will run out soon, and we'll be smoking commercial shit again.

Gratefully Dedicated
Westport, Connecticut

DETROIT

Thought you might like some recent developments in the Detroit market. I'm on my third indoor hydroponic crop. This time I have three varieties: 1. Jamaican Sens 2. Indica-Sativa Hybrid 3. Pure Hawaiian (Killer). I expect another bumper crop of at least 3 lbs.

Long live the bud
Farmer Dan
Detroit, Michigan

MICHIGAN

My first harvest is just starting to bud. They were cuttings taken from my Phototron and all thirteen were female. If you get a Phototron, grow only sativas, as indicas don't work well in it.

No more pay in Lansing. MI
Ben
Lansing, Michigan

MISSOURI

If this is printed you can count on the sales of magazines going up in this area greatly. The Convenient food mart near my house was just allowed to start selling your magazine again. I am very thankful. Anyway, keep up the great work and come on down to the area some time and try Zzub Buds. You'll see why the name fits them. The buzz will zzub you, really!!! Really appreciate it, dudes. Have a greater, longer one.

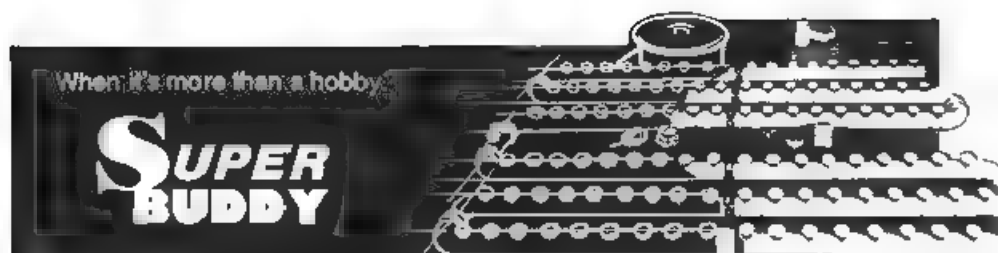
OKLAHOMA

I live in Southeast Oklahoma, and since I am a true Okie I feel I have the right to speak free-y.

This letter is in regard to a letter in Jan. 88 issue, Trans-High Market Letters from "In Need of True Skunk" Duffman, Tulsa, Okla.

I am a professional grower indoors and outside. I've been growing more than ten years. I grow some of the best indoor pot in the country. It compares with anything else in the world. I know because I've smoked them. I am presently growing four of Holland's finest varieties. Harvest comes every two months.

There are people in Tulsa claiming to be pros
continued over



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TRANS-HIGH MARKET LETTERS

continued from previous page

that are selling Skunk #1 for \$30 1/4-oz

Get serious, Tulsa pros. You can't even smell my Skunk #1 for that price. I get \$50 70 1/4-oz. And well worth it. No one complains.

My point is that the good stuff is grown in our state but if most pros are like me they go out of state with it, due to the fact that (not like yourself, Duffman) most Okies are too cheap and too poor, (not to mention their lack of intelligence), to put out the bucks. They love good pot, they beg for good pot, but they want to pay the same price for all of it regardless of quality. They can eat shit. I don't take the chance of getting busted and losing my freedom and everything I own just so people can bitch about having to pay more than \$30 1/4-oz. That's what Okies pay for shit weed that takes usually one or two joints between 3 or 4 people to get a buzz. My stuff's one and two hit shit. I'm no amateur either. I've been smoking pot for 18 years, the past ten years on a daily basis.

It's unfortunate to be this way, Okies, because it's you that keeps the good stuff from circulating in our state. It also makes it hard on people like Duffman who is willing to pay the price but there's none around. Get wise, Okies, you just can't buy a Porsche for the same price of a Chevy. Don't be so cheap and dumb. This state could have plenty of good pot. Meanwhile, someone else is smoking the best and it could be yours, but too bad!

Pro Grower

Southeast Oklahoma

Seed Banks

This letter is especially informative and helpful to those growers who schedule their gardens on expected seed arrival time. Seed banks state that it will take 4 weeks for delivery. What calendar are they using? Four weeks actually turns out to be closer to four months. Believe it. A must to remember is that if you're doing business with a foreign seed company (key word foreign) be sure to send your order registered mail. I learned this lesson the hard way, after losing 400 bucks. I sincerely believe that if seed banks want to offer the best service, customers should be able to receive money directly to them so they can fill your order the same day. Three to four months is entirely too long to wait for seeds or for that matter anything by mail.

A Dedicated Reader

And Pissed-off Grower

SPECIAL POETRY CORNER

To My Love, Mary Jane

Big sticky buds
love you so
Your long red hairs

You know just where to go
 You get me high, you get me stoned
 You take me places in my mind alone
 People put you down and say you're a fiend
 While they get buzzed on coffee, alcohol and
 nicotine
 Why are you so persecuted, why are you
 hated
 When you do such a beautiful job and are so
 peace and love related
Brian Halpin

An Ode To Ed

The lights are hung low and the clones are all set
 The ballasts are buzzing and the exhaust fans
 hum

The new "High Times" is here — now for
 some fun!

Setting down in the old easy chair, I torch up
 some 'Sativa' to lighten the air Thumbing
 quickly through the columns and advertised shit
 On page 62 at last it's "Ask Ed"

The wonderful photos and your learned advice
 make this mag worth its four dollar price

Now the "Top 100," I can take it or leave it It's
 Rosenthal's column that makes me a believer

So, Great Guru of Ganja, don't let the "Top
 100" bullshit confound you

The yuppies are morons — look at the prices
 they pay!

If they read your words and followed your ad-
 vice — cannabis would be just a tenth of its price
O.H.D.O.R.V.P.

A Pot Garden

A pot garden is a place of serenity

Plants that grow on purity

Slowly rooting, and finally growing

Put out in the vapor, and lowly blowing

Pull the weeds and hope for joy

Is it a hobby or just a profitable toy

Some say it's a hazzard to one's health

I say it's a benefit and a pile of wealth

The Midwest Phantom Writer

A Smoker's Dream

Going from day to day wondering what to do

Rolling you up and dreaming only of you

Smelling you, tending you, but you're not
 mine

Without our friends, you and I would never
 dine

My dream is to start, to grow, to help you to
 blossom

To know your THC is high, and your
 blossoms, is awesome

One of these days, you shall be my nurturing
 child

You will be inside, without seed, you won't
 be wild

Your bud's big and thick, just like donkey's
 dick

Every three month's a harvest, your maturity
 is so quick

The Northwest Phantom Writer ●

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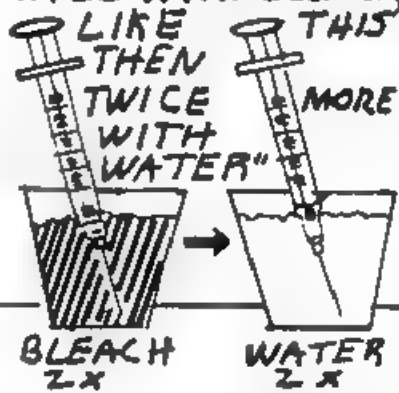
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BEST!

HIGHWITNESS NEWS

continued from page 19

"CLEANING YOUR
WORKS IS EASY—
JUST RINSE THE
WHOLE THING
TWICE WITH BLEACH,
LIKE THIS



THAN MORE
WATER"
BLEACH 2X WATER 2X

funded by city and state money as well as a grant from the National Institute on Drug Abuse—has done an amazingly thorough job of publicizing the fact that needles can be shared safely if rinsed twice with bleach, then twice with water. They do this with posters, brochures, and small containers of bleach, which are handed out on the street along with condoms by outreach workers, who also counsel the addicts on safe sex as well as safe needle techniques in a non-judgmental way. This is important because, according to program director Dr. John Watters, "About half of the addicts would not accept treatment programs, even if they could be accepted into them the next day."

In New York, information about bleach is available on a limited basis, at methadone programs and from the Board of Health. But you find it only at the bottom of brochures whose main goal is to get you into treatment, and then it says that needles must be soaked in bleach or alcohol for *ten minutes*—which to most addicts is an unacceptably long wait before doing a shot. A group of ex-addicts in Brooklyn called ADAPT, distributes bleach and works-cleaning instructions in shooting galleries and on the streets, they have been terribly underfunded—receiving no government support until early this year. However, they have played a big role in helping raise consciousness in New York City about the issue. It was only after they announced that they would illegally begin distributing clean needles, that the mayor and the governor reversed

continued on page 30

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NORML-IZE R

continued from page 23

plan. I frequently refer to the "marijuana movement"—these are the dedicated activists who keep this issue alive. It is not the experts we consult that make us influential, but the people who listen to them. Information is power, as our movement well knows.

Our movement is more than just NORML. We have Yippies in New York who publish newspapers and hold demonstrations and smoke-ins. We have *Burning Issues* published in New Jersey, as well as the *Minnesota Weed* from Minneapolis, and newsletters from other NORML chapters in such diverse places as Ohio and California. There is the Midwest Harvest festival in Wisconsin



and other harvest festivals around the country. Our movement includes fighters for religious freedom in Iowa, Idaho, and elsewhere. We've heard from other citizen action groups like COG and CLMP in Northern California who have been monitoring the aggressive eradication program there, or Mothers Against Misuse and Abuse in Oregon who have been advocating responsible and creditable drug education programs for children and adolescents, and, of course, we've heard from the most exciting reform project in the country, the Oregon Marijuana Initiative.

We also have conservatives from Texas and Chicago, researchers from Cambridge and Berkeley, and hardcore, participating NORML members from everywhere as other examples of the group of longstanding, core supporters who give this organization its soul.

The marijuana movement is a social movement dedicated to speeding social change. Social diversity is NORML's strength for two reasons. First of all, it provides us access to many different arenas based on demographic or professional diversity. Secondly, it gives our participating members a broad range of experiences to learn and draw from. We're often limited by what we can print in newsletters or manuals about this, and conferences have proven to be the best forums available in which to share our successes and failures.

Another of our strengths is having fun. Some of our parties are still too infamous to give further publicity to, but all activists know that it takes more than hard work to make a movement come together—it also takes good parties. After all, we have to remember what it is that has brought us all together, and what will keep us together and united: our common beliefs about marijuana and the positive impact it has had on our lives. In this respect, NORML conferences are a celebration, part of our ongoing demonstration that marijuana is a beneficial force in American society.

In addition to our national annual conference (usually held in Washington, D.C.), NORML also sponsors conferences around the country in conjunction with our local affiliates. If you can't make it to one, make it to another. If we're not having one in your area, call us—maybe you can help us put on a meeting of one scale or another. Our conference is but another model for marijuana activists to study and learn from, one of several ways to bring others to our cause and build organized, popular, and educated support for change. That's what NORML is all about. Do you like the idea? Maybe it is time you participated too, and realized how normal all of us really are.

That's our secret plan to end the war. It may not sound very dramatic, but it is working. We're growing stronger every day, and everybody I talk to around the country is getting pretty excited about what we can do in 1989. To learn about that, even if you work for the DEA, you'll have to come to the next conference to find out. ●

(For more info, write: NORML, 2001 S Street NW, Suite 640, Washington, D.C., 20009; phone 202-483-5500. Join!)

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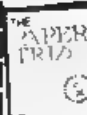
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HIGHWITNESS NEWS

continued from page 28

their positions on the pilot needle-exchange program.

But look what was going on in San Francisco while New Yorkers were ignoring the issue, or arguing about whether a needle-exchange program contributes to criminal behavior. There, in 1986, before the Mid-City Consortium program was begun, interviewers found that 3% of addicts knew about safe needle-sharing techniques. After the program had run for six months, 76% of them knew about and used these techniques. According to their most recent figures, 82% are aware of and use such procedures now.

This stands in direct contradiction to the people who claim that addicts are an intransigent and uneducable group. It also refutes all those claims that blood sharing is an integral part of IV drug use.

Even more startling are the figures from San Francisco on the spread of AIDS there once this program was started. Before it began, AIDS cases among IV drug users generally doubled every six months. In New York, this doubling continued, while in San Francisco they increased by only 60% during the twelve months in which the program was running! Obviously, there could be other factors influencing the 70% decrease in cases reported, but certainly the program had an undeniable effect.

So people in New York and other cities where intravenous drug use is common should face reality and make information about bleach as accessible as information about condoms. They should make detox available for those who want it, but should also realize that, like Dr. Watters says, only half of drug users even want to be treated. While this may be considered a crime by some, it certainly shouldn't be reason to sentence them to the slow, painful death of AIDS. ●

Artist's Calendar

MAY 11

Rock Against Racism; free concert in New York City's Central Park; noon to 8 p.m.

MAY 11th

Smoke-In at the United Nations; 11 a.m.; March at 1:30. For info on these events call 212-533-1757.



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The 1988 Cannabis Cup Awards

During the first week in January, 1988, HIGH TIMES sponsored the first annual Cannabis Cup Awards in The Netherlands. The event was an unprecedented success: the four most prominent seed clubs in Holland donated some spectacular samples, and a panel of three "experts" flew in from the States to select a winner. Ed Hassle's report starts on page 37, but first HIGH TIMES would like to extend a gracious thank-you to the companies that participated:





The Seed Bank

Super Sativa Seed Club (S.S.S.C.)





Cultivator's Choice



PHOTO BY JEFF VAUGHAN

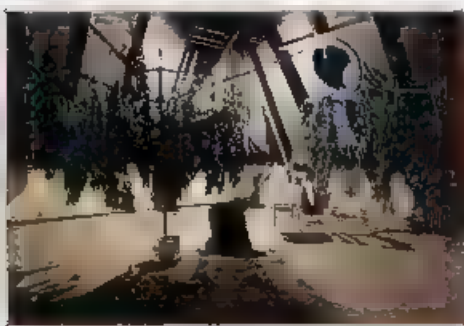
Sensi Seed Club





No one knew what to expect when Bram (aka Dr. Indoors), Jiffy Schnack, and I flew into Amsterdam last January for the Cannabis Cup

On the last day of the festival, the judges were given a tour of Cannabis Castle, including Nevil's private curing room, which contained several hundred pounds of high-quality buds stretched out on a clothes rack.



JEFF VAUGHAN



JEFF VAUGHAN

Each judge was given 13 bags of the finest cannabis in Holland, well over \$1000 worth of pot by Dutch prices.

Awards. Word had filtered back to the States that several seed companies had decided not to enter. During the flight, the judges (none of whom had been to Holland before) discussed what we were likely to find. Our worst case scenario? No one had entered, and the judges would have to make the rounds at the local coffee shops, trying to find a suitable strain to put on the cover of HIGH TIMES.

We reviewed our copies of the official ballot, which was sub-divided into three categories:

10 points (maximum) for color, condition, stickiness

10 points (maximum) for taste, aroma

15 points (maximum) for the strength and quality of high

We were expected to judge four categories in five days: pure *sativa*, pure *indica*, mostly *sativa*, and mostly *indica*. A winner would be picked in each category, and an overall winner (the one with the most points) was to be engraved on the Cannabis Cup. The company entering the winner was also to receive the grand prize: a Motorized Master Sifter, donated by C.J. Enterprises in Rockford, Illinois. (For information on this unique product call 1-800-356-0296.)

As it turned out, there was an abundance of high-quality cannabis waiting for us the day we landed. Unfortunately, the judges were forced to spend several hours

watching the samples get photographed before any of the marijuana was distributed. But the wait was well worth it. Within a few hours, each judge was given 13 separate bags, and even the heavy power smokers in the group had trouble finishing their supply in five days. There was, however, one major disappointment that first day: no one had entered a pure *sativa*. After having heard so much about the famed Polyanna and Haze strains being cultivated in Holland, we were expecting some *sativas*. Maybe next year.

Naturally, the judging was done blind. No one knew which brand they were smoking, since the bags were identified by number only. I spent the first day smoking the three mostly *sativa* entries. Although 1MS looked like an excellent Hawaiian bud, it was too wet to smoke. (Points were deducted if the buds weren't delivered cured and ready to smoke). It was difficult to choose between 2MS and 3MS based on looks. Both were extremely sticky and resinous. However, 3MS had a sweeter taste and a cleaner, stronger high. By the end of the day, I was smoking 3MS and ignoring the other two. (The bag that disappeared the fastest was usually the preferred brand.)

Although the Cannabis Cup Awards were a lot of fun, they did have a serious motive: to establish an

continued on page 86

MOSTLY INDICA

1



SCORE: 43

Not totally developed.
Decent — not super class.
Too much leaf. Deep, sweet,
pungent aroma

(NOTE: MAXIMUM SCORE WAS 105. TOTAL SCORE
WAS ACHIEVED BY ADDING POINTS AWARDED BY
ALL THREE JUDGES)

2



SCORE: 43

Purple, part ruderalis
(underdeveloped?). O.K.
taste, but where's the high?
Small buds. Dry & hard.
Couldn't smoke it. Looked
bizarre.

3



SCORE: 48

Bud was fantastic looking.
Looks like it could have been
the winner if delivered cured.
Amazing color but not ready
to smoke. A bit harsh —
green. Too wet.

4



3rd

SCORE: 95

Great taste, superior high.
Full blast. Overpowering,
indica stone

5



SCORE: 55

Small, underdeveloped buds.
Sticky, seeded.

6



SCORE: 27

Burns badly, not well-cured,
harsh smoke. Low quality
high.

MOSTLY SATIVA

HIGH TIMES • 39



SCORE: 68

Very rich, enjoyable taste. Lots of seeds. Looked good, but no great high.



SCORE: 94

Heaviest, thickest smoke. Frosted with sticky thistles of resin.



SCORE: 97

Strongest smelling bud in this category. Smooth taste. Lots of resin.



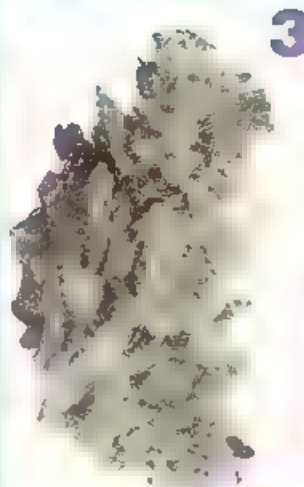
SCORE: 68

Piercing aroma, sweet deep scent. Dry taste. Powdery, sticky.



SCORE: 82

Went out. Wouldn't smoke evenly. No high from first hits.



SCORE: 96

Good intense high. Clean. Outstanding smell. Feel stoned after one or two hits.



SCORE: 80

Marvelous, thick taste. Nice look, dry taste, no high.



THE SCORPIONS

KICKS AND CHICKS

thinking out today



By Jeff Jarema
and Jim Wynand

Though the musical contributions of '60s greats like the Beatles, the Rolling Stones, and the Byrds, to name just a few, is beyond question, there were other groups from that era who made little impact at the time, but whose influence has endured, growing steadily to this day. Anybody who can appreciate these seminal bands knows that it's underdogs like the Sonics from Seattle and the Remains from Boston who command the deepest loyalty and crazed affection of fans. With this in mind, it's time to take an in-depth look at the ultimate rock'n'roll underdogs: Dutch punks from the '60s, an entire generation of long-haired, kicks-crazed maniacs who invented "punk" long before Iggy donned his first maternity dress. A Dutch influence looms over such current bands as the Tell-Tale Hearts, the Lyres, and the Morlocks (not to mention dozens of less talented "garage" acts).

Someone might ask what gives anybody the right to call these guys the ultimate underdogs. Well, for one thing, there's the language barrier. One listen to Q'65's lead vocalist is as good as a thousand when you're talkin' about comprehending Wim Bieler's "command" of the English language. If articulation is your bag, you'd be better off hanging out with a New York cab driver! Secondly, it's kinda tough (and here's where the loyalty part figures in) when you're bragging all the time about your punk hero whose name is Wim or Joop or, for gosh sake, Wally! Lastly, the strongest point to be made for these guys' underdog status is

illustrated on the picture sleeves of their amazing 45s. To spell it out for you, these guys are damn ugly.

During the '60s, Holland produced visionary rock'n'rollers with the same proficiency as Texas. However, while the repressive climate of Texas was enough to drive even an unimaginative nerd to challenge the rules of society, the Netherlands was an open, liberal society with an unwritten policy of "no restrictions," a policy taken to heart by thousands of free-living teens. It's no accident that the first "Happening" (forerunner of the Be-In and Love-In) occurred in Amsterdam.

Long before the hippy movement caught on in the States, Holland was known for its long-haired youths who specialized in radical politics. They were called Provos, and they provided a major inspiration for the Diggers, Yippies, and Weathermen. Besides the common sight of their uncombed shoulder-length hair, the Provos wore the wildest, loudest clothes and went for all the untamed sounds of the London R&B scene (Pretty Things, Kinks, etc.). Though some of these former teens are tight-lipped about it today, hash and Heineken were as plentiful then as they are now in Holland.

In the years preceding the British

Invasion, Holland was ruled by a number of Shadows-type instrumental bands. Some of the top musicians on the Dutch scene were transplanted foreigners from the former Dutch colony of Indonesia who possessed unique dexterity with electric instruments. Several years later, many of these Indonesians could be spotted with Ringo haircuts, playing in beat groups like **Johnny Kendall & the Heralds**.

The beat scene in Holland, as might be expected, was born out of the Beatles. Suddenly, a wave of instrumental bands were adding vocalists and the Shadows/Ventures influences were thrown out in favor of three-chord Kinks riffs.

The main difference between the beat scene in Holland and the U.S. was recording: almost every 45 and LP in Holland was released on a major label. While this created fierce competition between bands to be among the select few to acquire a major label deal, this also meant that almost every record benefited from superb studio production. Major labels like Phillips, Polydor, Decca, Relax, and Wham released singles of exceptionally high standards, almost all of which came in incredible (and very rare) picture sleeves.

Surely the most popular of the Dutch beat groups were **the Golden Earrings**.

From The Hague, they can best be described as Holland's equivalent to the early Hollies. Like the Hollies, they specialized in uptempo beat drenched in perfect harmonies. "Please Don't Go", the A-side of their debut 45, backed with the non-LP "Chunk of Steel", is pretty bizarre in its total rave tempo augmented by ultra-exuberant harmonies. It's unquestionably one of the greatest early beat singles. Besides a second 45 that was recalled by their label, the next release was their classic LP, "Just Ear-Rings", which to the world's betterment is still available (on Polydor).

At this point ('66/'67), their original vocalist Peter de Ronde had been replaced by Barry Hay, whose earlier recordings with **the Haigs** is almost on par with **the Earrings'** best. Especially worth checking out is the fab "Where To Run" with its kinetic lead break.



Unfortunately, the beat soon softened into a "flower power" sound ("Together We'll Live, Together We'll Love") by late '67. The group tried several other styles and eventually scored a major U.S. hit with "Radar Love" (as **Golden Earring**) in the mid-'70s, repeating that success a decade later with "Twilight Zone". Sadly, "Chunk of Steel" is not part of their current live set.

By today's standards, Amsterdam's **the Outsiders** are considered Holland's greatest beat/punk group and are often spoken of in the same breath as wider-known '60s bands like Them and the Easybeats. But in no way can these Dutch gods be directly compared to any other band, anywhere, at any point in rock history. With their unheard-of long hair and wild stage presence, they're often lumped in with the Pretty Things, but in actuality their music was in a class by itself: a weird combination of folk, R&B and punk.

Their first 45, "You Mistreat Me"/"Sun's Going Down", released in 1965, pitted two extreme elements. The top side was all brutal guitars with menacing vocals (compliments of Wally "god" Tax) while the B-side was even better, one of the most haunting ballads known to Beatdom. After one other great single on the Muziek Express label, "I Felt Like I Wanted to Cry"/"I Love Her Still, I Always

Will"), **the Outsiders** graduated to one of the majors, Relax. Their third 45, "Lying All the Time"/"Thinking About Today", was more folk-oriented than their previous material but it was totally great anyway, with Wally adding a good protest lyric on the flip.



The following three singles form the core of **the Outsiders** recorded output. The first of these, "Keep on Trying"/"That's Your Problem", featured yet another stunning ballad, this time on the A-side, while the flip was total punk. Propelled by the driving rhythm section of bassist Appie Rammers and drummer Buzz, guitarist Ronnie Splinter and vocalist Tax go berserk on this three-chord wonder. The follow-up, "Touch", was a hit and it's easy to see why. With incredible guitar interplay between Splinter and Tom Krabbendam, out-of-this-world harmonica and deeply romantic lyrics sung with unusual gusto by Tax, this is considered the band's finest hour. The flip, "The Ballad of John B.", was an inside joke with Wally telling a tale of their manager's sexual peculiarities. Musically, it begins as a sparse arrangement but continues to build until there's nothing left of Tax's harmonica and tambourine.



Released in early '67, the final 45 in this trio of masterpieces, "Monkey on Your Back"/"What's Wrong With You", incorporated unlikely instrumentation such as flute while the lyrics on the plug side dealt personally with a friend's drug addiction. "What's Wrong With You", yet another "throwaway" B-side, is a sad,

magnificent ballad and one of their all-time best.

An album was next, simply titled "The Outsiders", that combined one live side with a studio side of all new, non-45 tracks, excluding one track, "Teach Me To Forget You". The live side, as a matter of fact, also featured all new, never-recorded songs, with all this pointing to the fact that **the Outsiders** never relied on, excuse the pun, outside material. Let's see if the Beatles, Stones, or Who can make that claim!



The Outsiders continued through 1967 with the excellent folk ballad "Summer is Here", the criminally underrated "I've Been Loving You So Long", and their first sign of exhaustion, "Don't You Worry About Me". Bass god Appie Rammers departed at this point, being replaced by Frank Beek, and they made another label switch, this time moving to Polydor. "You Remind Me", though not their best, featured more of Ronnie Splinter's great rhythm guitar and was undoubtedly a vast improvement over their previous effort, "Cup of Hot Coffee"/"Strange Things are Happening".

They next embarked on the recording of a progressive concept LP, "CQ", that despite some strong moments ultimately flopped in Holland, fueling the record label's desire to place Wally Tax as a full-time solo act. After one last single, the totally redeeming "Daddy Died on Saturday" (from "CQ")/"Do You Feel Alright?", Amsterdam's finest dissolved under bitter circumstances.

Much like the Outsiders, **Q'65** from The Hague are worshipped on a cult level worldwide largely due to their wild looks and pre-punk approach to playing R&B. In their heyday, they were in direct confrontation with the Outsiders and the fist fights between their opposing fans at shows, if you can believe everything you hear, would make a Run-DMC concert well behaved in comparison. The biggest difference between **Q'65** and the Outsiders though is pretty damn obvious. While the Outsiders were extremely tight in execution, **Q'65** were total slob in their aggression; unintelligible forerunners of the Stooges.

Their first 45, "You're the Victor"/"And Your Kind", is total blues mayhem, especially the frantic A-side with its screaming vocals and harmonies. This record couldn't possibly be surpassed but they managed, first with primitive album tracks like their Bo Diddley rave "I Got Nightmares" (from the LP "Revolution"), their cover of "Ain't That Lovin' You Baby" (from their "Kjo Bloes" EP) and



then what is possibly the most powerful 45 ever, "The Life I Live"/"Cry in the Night". Actually, it's the B-side that demands the aforementioned claim. On "Cry in the Night", caveman lookalike Wim Bieler more than makes up for his crimes against the English language with an impassioned vocal (though his lyrics are pretty damn obscure) while the lead and rhythm guitars lock horns on the break, resulting in the greatest guitar battle of the '60s. Surprisingly and as close as the battle is, the nod goes to the rhythm guitar! People who listen to the Feelies have been known to beg, "Turn this heavy metal shit off!!!" That's a pretty good indication of just how deadly this '66 track is!



These guys followed "Cry in the Night" with another essential punk single, "I Despise You"/"Ann", and a couple of other great singles and a second LP in '69, "Revival".

The Motions remain a perfect example of blowing one's cool. Masterminded by guitarist Robby Van Leeuwen, they started off as a tough mod-beat band, first with "It's Gone"/"I've Got Misery", a Golden Earrings-style rocker



followed by three other great 45s (all included on the group's first LP, "Introduction to the Motions").

Next came their mod-fuzz masterpiece, "Everything That's Mine"/"No Place to Hide", with an A-side that rivalled the best British records in intensity. From there, things went drastically downhill, first with phoney folk-protest records, then with even worse "flower power". "Tonight Will Be Stoned", for one, doesn't live up to its title.

At this point, Van Leeuwen had split to form the internationally famous **Shocking Blue**, a band he envisioned as Holland's answer to the Jefferson Airplane. Though they're best remembered for the top-selling "Venus", it's their first single with singer Mariska Veres (the Grace Slick of the Netherlands), "Send Me a Postcard" that rocks best. As for the late '60s incarnation of the Motions? The U.S.-released "Electric Baby" is a must to avoid.

LES BAROQUES



One of the more unique bands on the Dutch beat scene was **Les Baroques**. On their big hit, "Such a Cad", lead vocalist Gary O'Shannon belts out a superb vocal while the rest of the band tries their damndest to drown out some kinda goofy reed instrument. The whole thing is so weird that it had to go top ten! Their first single, "Silky"/"My Lost Love" (Europhon) must not have enjoyed the same kinda chart action as "Such a Cad" 'cause only five copies of the record are even known to exist. This fact is particularly frustrating for Dutch Beat collectors as the flip is a non-LP killer. By the way, a first LP was released in '66 and

was extremely good, blending beat with ballads. Apparently, **Les Baroques** were respected enough in their own country to be awarded an invitation to compete against such heavyweights as the Kinks, Hollies, Marianne Faithful and Sandie Shaw at the "Grand Gala du Disque '66" in Belgium.

O'Shannon was drafted in late '66 and **Les Baroques** carried on with the addition of new vocalist Michel Van Dyk but like so many other legends of Dutch Beat, they eventually drifted into a softer sound, most notably on that awful album with the great title, "Barbarians With Love"



From Hilvsum, the **Rob Hoeke Rhythm & Blues Group** started out as a boogie woogie combo, recording one LP before moving into the beat scene with a vengeance. Their first rocker, "Margio", featured a fullness of sound that was unheard of in its time ('65). Though Rob's vocal is pretty wild, it's the hard driving groove of the guitar, bass, drums, and piano (not to forget a tambourine that won't quit!) that makes this one a classic. "When People Talk"/"Rain Snow Misery" followed in '66 and didn't disappoint, especially on the top side with its great vocals and piano. The Rob Hoeke R&B Group was made up of older, very straight musicians and eventually the boogie woogie scene took them back as they lost their desire and nerve to rock out.

De Maskers must've had some kind of identity problem. Originally an instrumental act, they began adding vocals on to these instrumentals (!) eventually figuring out how to mix beat elements into their sound. One early beat single was a cover of the Animals' "Don't Let Me Be Misunderstood" sung in Dutch and they even did some 45s backing Chubby Checker! After Chubby and vocalist Bob Bouber split, the situation improved drastically with their god-like "Three's a Crowd"/"Living in the Past" single, a two-sided raver of ultra-tight precision (give that drummer a beer!). They followed this with "Masters of War"/"As Long as I Have You" and one other strong B-side, "He Cursed Him", before lead guitarist Jan de Hont fled to the band **Hot** and released the excellent "She'll Stay"

greensleeves
hey honey

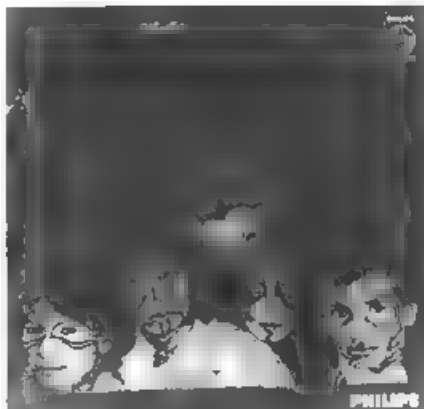
From England came the **Scorpions** who were so deranged that it was their destiny to take up a five year residency in the Lowlands. These guys were absolutely without a doubt Holland's wildest cover band (and this in a country where genuses like the Motions could take a fag-rocker like "The Boy From New York City" and transform it into a mod standard!) Also, the Scorpions singer, whoever he was, is one of the coolest shouters ever. Just listen to him scream and hiccup his way through their action-packed debut, "Hello Josephine"/"Ain't That) Just Like Me", whatta guy! As great as this record is, it's hard to imagine any country allowing this kind of lunacy into their hit parade but this one actually went top ten.

More covers showed up on their second single while for number three they inked a Manfred Mann-style original with lots of organ and maraca titled "Baby Back Now". The wildest-ever treatment of "Greensleeves" followed and was backed on the flip-side with another killer, "Hey Honey". All the **Scorpions'** singles and two LPs are highly recommended but legend has it that they were even better on stage!



The **Zips** were the most overtly drugged-out band in Holland. The sleeve of their second 45 says it all: "Be stoned! Dig Psychedelic Sound." From Dordrecht, they were the first Dutch band to employ a light show. Their stage act also included poetry recitation and painting (a la the Creation). They went on to record an anti-

pot (???) single "Marie Juana" that includes some hilariously bad lyrics "My little street Arab, Marie Juana Architect of the Garden of My Mind I'm sure to shoot you with my zipgun That's when you make me completely paranoid."



Dragonfly was an important pioneer in Dutch psychedelia. These guys were so heavy that at their peak they blew Q'65 off the stage (a claim that comes from Peter Vink of Q'65!). "Celestial Empire" is a driving psych number, and the follow-up "Celestial Dreams", was backed by one of the heaviest Dutch songs of all, "Desert of Almond".

Getting back to guys with weird names, what could possibly be said about **Cuby & the Blizzards** and their mind melting "Your Body Not Your Soul" that hasn't already been said? With putdown lyrics that would put Question Mark to shame and a crunching backing track to (almost) rival Q'65's "Cry In the Night", this cut still devastates after more than twenty years of obscurity.

Under the helm of gravel-voiced Harry "Cuby" Muskee and guitar wiz Eelco Gelling, C&B, as they were known, released two monumental singles of punk/blues before going totally with the latter form. The first single, released on the CNR-"Beat From Holland" label backed the rocking "Stumble & Fall" with the more R&B-flavored "I'm So Restless" and in the process impressed Decca enough to pick them up for their second release. With "Your Body Not Your Soul"/"LSD (Got a Million Dollars)", Cuby peaked in both rawness and creativity. Their first LP, "Desolation" ('66), was for the most part long, painfully slow blues with only the occasional raver, "Let's Make It". This isn't to say that the album isn't worth checking out. Cuby's ultra-pathetic vocals on "Gin House Blues" are worth the price of admission alone plus the sleeve is real creepy, kinda like the Stooges first album cover except these guys look dead! **Cuby & the Blizzards** eventually had LPs out here in the States but as with the Motions, purchase at your own risk.

One of the setbacks to digging sixties Dutch beat is that all the attention is thrown to more prolific and admittedly

more significant bands like the Outsiders, while the bands who released only one or two records are lost in the shuffle. In the case of such bands as the Caps and the Softs, to leave them out of the Dutch Beat picture would be to commit a crime punishable by mandatory repeated listenings to Focus a.bums!

Though they only released three 45s, all of **Johnny Hatton & the Devotions** vinyl is A-1 Beat, especially their first, "I'm Coming Home"/"It's a Lie". After their breakup, Johnny Hatton went on to co-pen one of Holland's most psychedelic records, "lekkk. I'm a Freak" by **Adjeef** (that's the guy's name!).

Amsterdam's **Marquees** released three absolutely stunning singles, all on different labels (Imperial, Decca, Relax). "Marquees' Party" is a great three-chord punker with lots of organ and a frantic guitar break thrown in for good measure. The song has a real U.S. garage feel to it. The flip, a cover of "I'm a Man", is also excellent though they've got a bird on the chorus! A second 45 is more standard Beat material but with their third, subtitled on the sleeve as "A Tribute to Them", they achieve punk immortalization. On one side, the singer screams a cover of Them's "Call My Name" to a fake live audience but it's on their own original, "Last Night", that they make Van and his Belfast gypsies proud. The song totally murders and it's reported that the fake audience was never quite the same. It's amazing how many modern garage bands can rehash the same Outsiders' songs while at the same time no one has made the proper gesture to record a live "Tribute to the Marquees" single.

After a crummy Dutch-sung ballad record, Amsterdam's **Peter & the Blizzards** got totally deranged by wearing extremely long wigs and switching over to authentic London-style R&B. Standout cuts from this period include "Sitting in My Room", "All I Want", and "Bye Bye Baby". "Cold as Ice" is almost embarrassing in the way lead vocalist Peter Hollestelle patterns his voice after Wally Tax. Nevertheless, it's considered a classic these days. As a sad afternote, Peter Hollestelle was seen circa 1985 at a "Beat Revival" show singing "With a Little Help From My Friends", Joe Cocker-style. The end of the world is near.

"Gni" by **Johnny Kendall & the Heralds** is possibly the greatest 45 in the whole Dutch Beat spectrum. Imagine the early Kinks jamming with the Remains, although it's all taking place under the strict supervision of Shel Talmy and there's an added benefit of four stacks of Marshall amps! It may sound hard to believe but this record is really THAT good! Their other singles are also very good, especially the best ever cover of "Jezebel", not to mention an LP, "On the Move", that sells in excess of \$100 (and

continued on page 79



ROSA ALEMANY


Indians of the northern Amazon basin snorting yopo, a preparation made from the dried beans of the *Anadenanthera peregrina* tree, a member of the pea family.

JUNGLE TRIPPING

by Rob Hambrecht

We traveled for three weeks in a long wooden dugout known as a *curiara*, following the currents of southern Venezuela's Ventuari, Manaviche, and Rio Negro rivers. Lush green vegetation spilled over us from the banks, often concealing the sky from our view. Occasional clearings in the jungle brush revealed the incongruous sight of a *tepu*, plant-covered mesas unique to this part of the world. Angel Falls, the world's highest waterfall, cascades from a *tepu* in a remote corner of Venezuela's *gran sabana*. When the water became too rough we had to disembark and head into the humid rain forest on foot, carrying our long, hollowed-out canoes along with our personal belongings.

We were heading towards the communities of the Yanomami, Waiká, and other Indian groups that inhabit the northern Amazon region of South America. Although these native Americans are famous for their use of the hallucinogenic drug yopo, this was not what drew us to this remote jungle. The drug research trail has already been blazed by explorers such as R. Gordon Wasson, one of the first outsiders permitted to try Mexican *teonacatl*, and *yagé*-searching author William S. Burroughs. Our expedition's purpose was to collect information about Indian mythology, chants, fables, songs, and poetry which have been traditionally passed on by word of mouth from generation to generation.



In the distance, a strange mesa-like formation—called a tepuy—sticks up out of the jungle.

The Indian literature of this region is rich in myth and symbolism. Short stories in particular, which often pivot on a recurring water motif, hold an incredible mystic power; this overriding supernatural feeling could be attributed to the custom of snorting yopo, a dimethyltraptamine (DMT) containing substance.

Yopo—used generally by shamans during magico-religious rituals, as well as for healing purposes—has been steadily disappearing from Amazon communities, along with many other aspects of indigenous culture. Shamans and the spiritual need for communication with other powers have been supplanted by the religious doctrines of missionaries, while medicinal yopo-use has been replaced by twentieth-century packaged solutions.

The familiar enemies of North American Indians—special interest groups and land robbers—loom nearby to confiscate the Amazon territories which are rich in

natural resources. As a result of the different incursions by scientific, economic, and religious groups, the Amazonians are forced to confront culture-destroying forces in their own jungle backyard. Proselytizing religious organizations impose their beliefs on the Indians with all their centuries-old prejudices. Missionaries, often from North America, establish limits of contact based on sectarian religious differences, which create an artificial communication gap between the creole and Indian inhabitants. Indian handicrafts, including the shamans' magic tools, are stolen and then sold to museums or private collectors. Missionaries, working as intermediaries, often help foster the traffic in native artifacts. Private and corporate interest in the Amazon bonanza has been attracted from different parts of the globe by the lack of local government control.

But the stereotyped image of easily exploitable "half wild savages" doesn't completely apply to the Amazon Indian communities. Descended from the Arawaks,



these semi-nomads walk for days in the jungle, impudently crossing the artificial borders of Brazil, Venezuela, Colombia and Guyana. As a result of their boundary-ignoring treks, some tribes have become polyglots, speaking English, Spanish, Portuguese, as well as their own individual languages. They live in perfect harmony and personal equilibrium in a jungle environment, while listening to foreign broadcasts on transistor radio sets.

The Indians themselves have started to denounce the outside intrusions on their life-style. Conventions held recently in São Paulo and Rio de Janeiro were attended not only by concrete-jungle dwellers, but also by representatives from all major South American indigenous peoples. The Indians presented their own video and film productions, in which they were the actors, directors, and producers, expressing their opinions about the current situation in the Amazon. One noteworthy film on the subject is Venezuelan

Carlos Azupurua's *"Yo le hablo a Caracas"*, which was screened at the last Indian film festival in Venezuela's capital.

Communicating and sharing with an intelligent and creative people who are aware of technology but choose to maintain a centuries-old life-style, made us feel as if we had gone back thousands of years in history to encounter a less alienated alter ego. The developed intellect of the Amazon Indians probably helps to put them in the very select group of people who have the mental balance to ingest what LSD's discoverer Albert Hofmann described as "frightening quantities" of natural DMT. Some tribes consume yopo by the spoonful on a daily basis without any apparent negative effects. The Yanomami and other Amazon Indians don't have to worry much about *setting*, like DMT-users in industrialized countries do, since, living close to nature as they do, they never feel threatened by their surroundings. Reports of Indian yopo ceremonies date



ROSA ALEMANY

The huge grass huts—called chozas or maiocas—serve as the main family gathering areas.



ROSA ALEMANY

A family of Waikás relaxing in their hammocks.

back hundreds of years and—at least in the areas free of the menace of transculturalization—they will probably continue.

The effect of yopo varies according to the quantity consumed. Taken as a snuff, the magic powder is made from the dried beans of the *Anadenanthera peregrina* tree. The beans are ground and then mixed with a potpourri of non-intoxicating ingredients such as *casabe* (yucca bread), which is then snorted through a long, hollow reed. One of the first encounters by an outsider with yopo occurred during the sixteenth century in Colombia. The traveler wrote, "Yopa . . . a seed or pip of a tree" causes the Indians to become "drowsy, while the devil, in their dreams, shows them all the vanities and corruptions he wishes them to see, and which they take to be true revelations in which they believe, even if told they will die."

In a more recent experiment by *Psychedelics Encyclopedia* author Peter Stafford, the mind-altering effects of yopo did not differ from chemically synthesized DMT. "When I used yopo," he explained, "I perceived revolving colored swirls. I didn't find the effects especially introspective. Because the amount was small, and there were several of us, I could only try it once. DMT is a short-acting hallucinogen which resembles an intensive, ten-minute repeatedly peaking acid-trip. The body doesn't build up a tolerance to it, so DMT can be taken over and over again without the desired results diminishing."

Entire Amazon village populations do take yopo frequently and repeatedly, and some *curanderos* have overdosed on the potent hallucinogen. The custom of taking yopo has not only influenced the religious philosophies of the region's inhabitants, but much of the native people's rich verbal art could also have its roots in yopo. Though we hadn't entered the jungle looking for it, the good fortune of tripping over a yopo-stoned hamlet was not lost on us.

For days we had travelled from one community to another, picking up provisions and moving on. The missions and villages were appearing on the Rio Negro banks more and more sporadically. We put in for supplies at what looked like a typical Amazon village, which boasted two huge grass huts, known as *chozas* or *maioca*. (One of these thatched dwellings serves as a communal home for several families.) Although our

routine-disturbing arrival was obvious, no one paid any attention to us. Children played while the women peeled *mandioca* and yucca root to make bread meal. We entered one of the abodes. Some Indians were swinging softly in hammocks. They stared at us in a drug-induced stupor. On the wall behind them hung their basic tools, bows, and arrows. A group of men were squatting on the opposite side of the hut. One wielded the cane tube used to administer yopo. He blew hard into the instrument. A cloud of wasted yopo powder billowed from the recipient's nostril and formed a must around his face. They exchanged roles several times so that each could receive the benefit of a rather large amount of the magic dust. Outside, a celebration was in progress. The remaining villagers were dancing in a line and singing to the rhythm of maracas and drums. Their expressionless faces gave absolutely no insight into how they felt. Yopo, for the Waikás, can transport the souls of shamans to distant places. They believe yopo's ability to launch souls into a spirit world can be seen in a user's dreamy, impassive face. Knowing that DMT experiences can strip away time and place, beam one into another space, and produce profound encounters with God, led us finally to ask a tranquil group to describe their sensations. Having expected to see fixed facial contours break into smiles, we were disappointed by the silence that followed. After some time had passed emotionless voices droned out an answer to our query. In unison they replied: "It's very good. Fine, very fine." Mantra-like, they repeated this litany between long, silent intervals.

But, feeling fine with or without yopo may prove difficult for the region's native peoples. In addition to meddling missionaries and fortune hunters, a new ecologically disastrous Brazilian dam project, which threatens to wipe out hectares worth of Amazon rain forest, could be the *coup de grace* for the area's inhabitants. Fighting a bureaucratic battle against the dam's construction while fending off their old nemeses could put the Indians, and their culture, on the line. The destruction of the area and a final dispersal of the Waiká and other tribes would probably also mean the end of their centuries-old cultural practices, including their literature, daily customs, and the spiritual use of hallucinogenic yopo—all of which would go up in smoke. ☺

Hassle can wait...



PHOTO BY JEFF VAUGHAN





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ASKED



BUD OF THE MONTH

This was my first attempt at growing anything. It yielded 4 oz. of the best herb I have ever smoked. My garden is approximately 35 square feet illuminated by 800 watts. After growing for about 2 months, the garden was getting crowded so I added a 400 watt HPS, maintaining the 18-hour light cycle. Apparently, the

change in light spectrum alone induced flowering, so I was forced to flower a month sooner than planned. I learned a lot from this first try, and am eager to start my second crop. Talk about efficiency, my grow room paid for itself in one crop. I am going to send some of the money I would normally be spending on herb to NORML.

Thanks for the tips,
—*The Lake Rat*
Austin, Texas

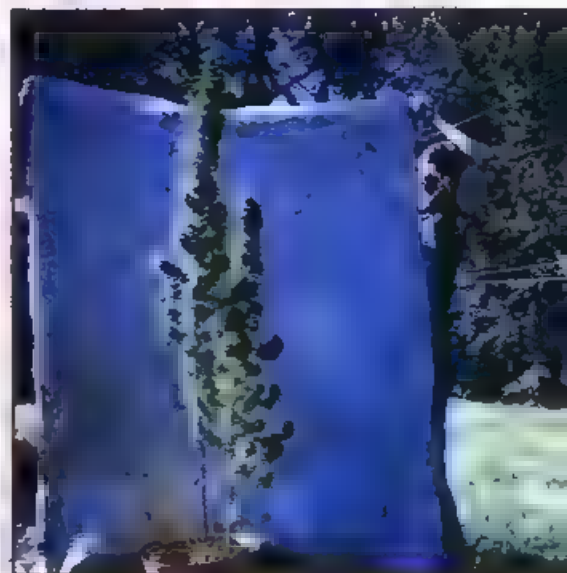


GARDEN OF THE MONTH

—G.I. Joe
Falls City, Oregon



This month the Bud, Plant, and Garden of the Month, were chosen with the help of Candace Kollar, the designer-project director of the Hash Info Museum in Amsterdam, and her associates.



PLANT(S) OF THE MONTH

These two females from unknown origin were grown from early spring till late fall. We planted them in dirt, gave them lots of sunlight, and fed them WATER! They were carried indoors for the last 30 or so days of their lives, and placed in a dark closet for 12 hours each evening. The results were stunning for a couple of first-time growers; big, fat, sexy, sweet buds!

—“Two Grim Dudes”
Alsip, Illinois

continued on page 60

Dr. INDOORS



These healthy seedlings are growing in troughs in the mini-grow room. The seedlings are color-coded for easy, quick reference.



The solenoid for the CO₂ system mounts on the end of the trellis. (Note the dual bucket set-up with the spacer under the bucket.)



This Sno-bud NYB hybrid is so heavy it needed extra support. The trellis allowed for the bud to be seen and fixed, instead of disappearing from sight into the foliage.

Indoor Magic

Before I tell HIGH TIMES readers the secrets of the Dr. Indoors garden, let me make something very clear: I'm giving up these secrets in the hope you will all grow your own, which means you will never buy cannabis again, thus killing the black market. It will then be impossible for the authorities to enforce anti-growing laws. By getting rid of the black market, hopefully, children's access to cannabis will end. So listen up.

The first thing to do in setting up an indoor garden is to choose a suitable location. It has to be convenient to get to, have access to water and electricity, and above all, be safe from prying eyes. A dry basement, an attic, or even a spare bedroom will work nicely. The key is to keep the room looking like what it's supposed to be, and not like a garden. You don't need much space, a 10' x 10' area will do.

The area must be divided into three smaller areas. The biggest area is the main grow room, size 7' x 7', utilizing one MS-1000 halide for its light. The next size area is 3' x 7'.

This area uses an MS-400 halide, and is divided into a 2' x 3' area for the main tank and float buckets. The third and last area is 4' x 3', the clone room. This area is comprised of several shelves, each with its own light source and able to hold a few hundred clones.

The walls of the grow area are constructed of insulating foam board. It's light, comes in 4' x 8' panels, and is covered in reflective foil. These foam panels allow you to build a room that is insulated and doesn't physically alter the room. This is important if you're renting. Support the foam with 1" x 2" framing. Use screws with large retaining washers to hold the foam to the framing so that it can be taken apart easily and reused. In case of an emergency, the whole grow area can be broken down very quickly.

Pick your seeds carefully. Your cannabis can only be as good as the genetic stock you use. Quality seeds cost money, and can be obtained from a seed bank. Use a set seed type and not a newly-made hybrid. Why? Newly-made hybrids don't always breed true: the offspring will be varied. Some good seed types are Skunk #1, Northern Lights, Hash Plant, and Sno-bud NYB. While you



wait, the rest of the grow areas can be set up. On arrival of seeds, the garden springs into action.

The mini-grow room is the starting point for the whole grow cycle. The seeds will be started on the end of the table that holds the troughs that the plants grow in. This starting area is 1' x 2': enough space to start 72 seedlings. The seeds should be placed in starting cubes such as rockwool, Jiffy-7s, Br-8s, Gro-cubes or Oasis cubes. Soak the cubes in a

mild nutrient solution, about 1/4 strength and put the seeds into the top of the cubes. Place the cubes into an enclosed greenhouse, either commercial or homemade to insure the cubes don't dry out.

The seedlings are placed in 4' troughs, each trough holding 18 seedlings, for a total of 72, the number of seeds started. As each seedling moves into a cup make sure you mark down its identity. This insures correct breeding. The cups

come in various colors, and with colored tape, a complete color coding can be achieved.

Set the light four feet above the plants and let it run for 24-hour days. At this stage, maximum growth is wanted. When the third set of real leaves appear, the plants are ready for cloning. With the light on continuously, the trauma to the plant from cloning is minimal and the plants keep on producing new

continued on page 67

ASK ED SYSTEMS PT. II



Dear Ed,

This is my first time growing indoors. It was unbelievable. My partner and I invested about \$500 each. We bought a 400 and a 1000 watt HPS, a 400 watt MH, a Hydrofarm system, 2 rolls of mylar, Peters 20-20-20 and 15-30-15 and enough dirt to fill a house.

We germinated under 2 fluorescent lights. At 3" we put the seedlings into the vegetative part of our basement (Photo #1). This was lit by the two 400 watt lamps. At 6½ weeks and 2½ feet the plants were off to the budding room.

(Photo #2) We used the 1000 watt HPS and moved the 400 watt MH inside.

Our first cut gave us 4¾ lbs. and our second gave us 3 lbs. of shake and small buds. The plant was a sativa with some indica characteristics. We had not one male.

My second crop is being grown using rockwool and Seed Bank Skunk #1 x Northern Lights. They are only 3 weeks old and already look fantastic.

—Steve
Radcliff, Kentucky



These are all clones taken from 5 healthy females grown indoors and rooted in rockwool. This crop was grown indoors and put out during May and June. They received only one feeding while outside.



This variety has been inbred for 5 generations. This patch is in its second week of flowering. The buds got surprisingly large. Half of this crop is clones taken during the winter and put out in spring. I have crossed this variety with the Skunk #1.

Dear Ed,

It came to me back in the mid '70s that I was going to beat the cost of pot going from \$10 to \$15 an ounce. I decided I would be the best pot grower around. I would scatter seeds from one end of Oklahoma to the other but always the same thing, year after year, rip-offs, mother nature, bad seeds and no luck.

In 1981 I bought some grow lights and gave that a shot but didn't bother to pick up any books to get it right. Anyway, I kept the lights but never used them again. I still continued trying to grow outside.

By this time I owned a copy of *Marijuana Grower's Guide* and it became a big part of my life. Still I was spinning my wheels. The only way I could see that I

could reach my goal was to buy my own property and have enough money to live on for the growing season. I was unemployed at the time and had no money.

For some reason unknown to me, there was a big demand for all the Kansas wild hemp I could pick, for \$150 a pound. I gathered up a couple of family members, hopped in my truck and took off to Kansas. The stuff was along roadsides, fence rows, scattered everywhere. It was even growing in towns. It was beautiful, but that's all it was. It was shit to smoke. We made several trips back to Kansas. My trunk carried 600 pounds of wet manicured weed.

I could smell my car for months afterward. People were getting busted left and right for picking this shit. In spite of the risks no harm came to me.

By now I was reading a copy of HT on my way to my new home far away in the mountains where no one would want to drive. I ordered 20 seeds from S.S.S.C. Not many seeds, but it was winter and I had to do some breeding so that I would have plenty of good seeds by spring.

Along with my order came a Dutch grower's guide using rockwool and clones. I couldn't believe what was happening. All of a sudden I've got cuttings everywhere. By the time spring came along I had plenty of seed, but who needed them now? I had so many cuttings I had no room in my house so I put them out and gave them little or no care at all.

All of my efforts were concentrated on my indoor progress and progress it was. I now have 3 grow rooms. A total of 700 sq feet of growing space. Two flowering rooms and one vegetative room for my mothers.

I have my own hydroponic system with a design based on the ebb and flood method except I use drippers in the mother room. My medium is a 50/50 mix of rockwool and perlite in 2 gallon pots.

For my flowering room I use 5" rain gutters which are sitting on a slightly slanted frame that hangs from the ceiling attached to a chain in each corner of the frame. The frame can be adjusted to any height. It's very lightweight and easy to move from side to side as I move around in the room.

The plants are fed through a line feed that runs under the frame and tees off. A small feed line is then attached to each rain gutter at the highest end of the frame. Gutters are flooded 4-5 times daily. Excess runs back into the reservoir. This is an ideal unit for the "Sea of Green". A 10' x 20' room can easily maintain 400 cuttings.

Actually, those cuttings that I planted outside and didn't take care of at all did pretty well too. Here are some pictures of them.

—Determined Grower
Clayton, Oklahoma

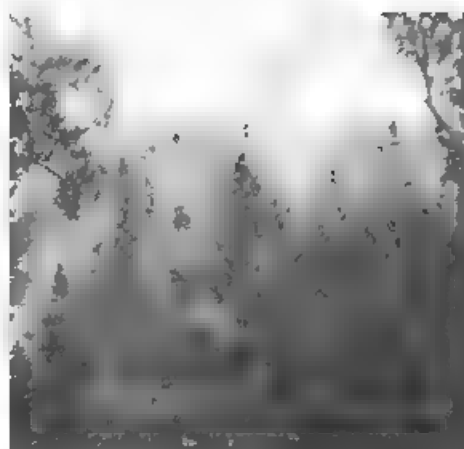
Dear Ed,

I have what I call a poor man's grow tube. I use cardboard containers which are 15" in diameter. I have fitted these together vertically and lined them with tin foil. I use a 4-foot Gro-Lux tube on each side and a 75 watt Gro-Lite on top. A 4" fan blows air down on the crop. What do you think?

—D.P.

Battle Creek, Michigan

Pretty good. You saved yourself \$300. Now for some improvements. Replace the grow tubes with one cool white and one warm white fluorescent. Replace the overhead gro-bulb with a low wattage HPS such as an outdoor lamp available at hardware-garden stores. Place the fan on the bottom so that it blows cool air upwards.



Dear Ed,

I grow all my plants in containers using Supersoil and Rapid-Gro until they are 2 months old. Then I transplant into 5-gallon containers with lots of bone meal and I reduce the photoperiod to 10½ hours of light. After 6-8 weeks I harvest and recycle the container and soil. I have a small yard next to my garage so I use black plastic to completely darken it during the long summer days. I just carry the plants in and out at the proper time each day and it works quite well.

In the wintertime I use 2 indoor grow rooms, 1 vegetative room and a bigger flowering room, but I prefer growing indoors. I don't have as many problems with pests, and the buds get bigger.

—A.G.R. Stoney

Sacramento, California

Dear Ed,

I raised these plants from seed to harvest in 12 weeks.

My hydroponic set-up was quite basic and inexpensive. Two plastic dishpans were used for the medium and nutrient containers. The medium container was filled with gravel and placed on a portable plastic shelf directly above the nutrient reservoir. An aquarium heater and water pump were placed in the nutrient solution. The water pump was hooked up to

go on three times a day under 18 hours of light and twice a day under 12 hours. The plastic tubing running from the pump to the gravel was clamped to allow just enough flow to fill the gravel in 15 minutes. A hole was placed 1 inch above the gravel to catch overflow. The water drains directly back to the reservoir underneath from several small holes in the bottom of the container.

I change the nutrient solution every two weeks, running only water the first 2 days. The system runs itself. Midway through the growth cycle I took a week vacation and returned with everything in order.

The plants grow very fast and strong. Keeping the nutrient tank filled and adjusting the light to the plants' growth are the major concerns. Additional gravel units could be rigged to the same reservoir and pump for easy expansion.

—Marty

Greenfield, Wisconsin

Dear Ed,

I am growing a skunk plant from seed. I germinated 5 weeks ago under seven 4-foot fluorescents, a total of 280 watts. Three of the tubes are gro-tubes. The plant is one foot high and looks good. It is in a 3-gallon container with humus soil.

I just ordered some rockwool. Should I transplant the plant into a 6-gallon container using the rockwool? Can the rockwool be used more than once?

—Growing in the Kitchen

Monroeville, Ohio

Rather than having one large plant in a big container you would get a greater yield growing many small plants in smaller containers.

You probably purchased bulk rockwool. I suggest that you return it to your supplier and tell them that I told you to. Rockwool, much like fiberglass, is dangerous to work with because the tiny fibers can become airborne, especially when it is dry. The fibers can lodge in the lungs where they dissolve into acids which burn holes (ulcers) in the delicate lung tissues. Rockwool is not as dangerous to work with when it is wet. When installers work with it they are covered with space-suits that protect their entire bodies from contact with the material. In addition, some people are allergic to it and break out in rashes from contact.

The rockwool blocks are covered with plastic and the material in them is not manipulated so virtually no fiber becomes airborne, especially after they are wetted. Rockwool can be reused. Let it dry out completely. The roots inside should also dry out. Of course, the dead roots are organic and will start to decompose in the presence of nutrients, especially nitrogen (N). This should not affect the growth of the new crop.

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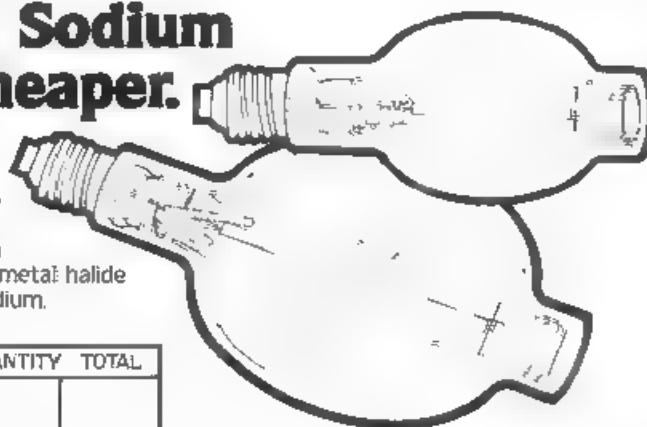
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LETTERS

continued from page 14

DISTURBING NEWS

I was very much disturbed by a Highwitness News article in the January '88 issue written by Lou Stathis. At a time when we pot smokers are trying to support legalization groups such as OMI and NORML, we shouldn't be criticizing prominent people who smoke pot. It is disrespectful to brand someone as "Ganja" Ginsburg. You owe your readers better.

—J M

Jamaica Plain, Massachusetts

JOHNNY CARPETSEED

It is up to us to sow every seed we can in the name of justice. Carpet the nation in a tremendous crop of wild freedom plants. Toss seeds in the bushes, by the waysides, in every empty lot. Avoid lawns that get mowed. Remember: growing marijuana is illegal, so don't toss seeds in your own front yard during the first year.

—One of the Many

Philadelphia, Pennsylvania

BRING BACK HEP CAT

As an avid reader of your magazine, I have been quite disappointed by your last four issues. I just read the Pink Floyd issue and found the same problems: not enough pictures of marijuana, and no Hep Cat. Why did you replace Hep Cat with Zoe? Zoe is stupid, while Hep Cat is funny. Bring back *Hep Cat*!

—S.H.

Westport, California

Busy guys that they are, Holmstrom and MacSpade don't always have time for comic strips. That's why you only see Hep Cat once in a while. But keep letting us know which comic strips you like, okay?

FLOYD RULES!

I have just finished reading the February issue on Pink Floyd. I have been waiting for this issue and I was pleased with your choice of writers. Lenny Kaye was just the man to do Floyd justice.

—Concerned Ex-Republican

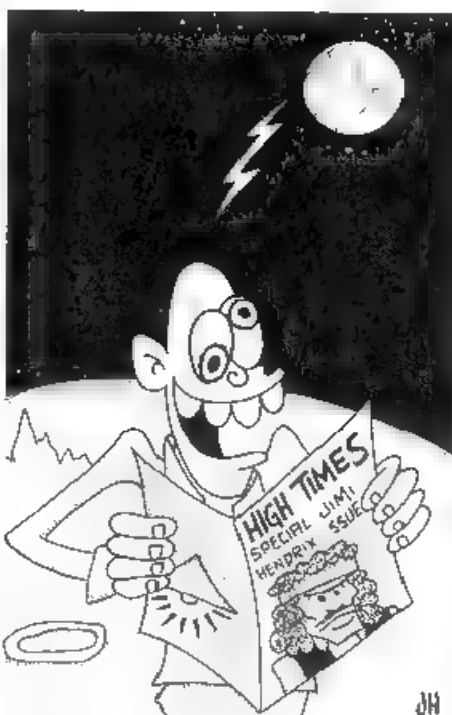
Lexington, Kentucky

Thanks for the remarkable job on Floyd. I've seen them twice this year and they were fuckin' awesome.

—The Obster

Weymouth, Massachusetts

● Send your letters to HIGH TIMES "Letters," 211 E. 43rd ST., NY, NY 10017.



EARTH CALLING HOLMSTROM

Regarding the February issue, I think there's a misprint or something 'cause John Holmstrom seems to think Jimi Hendrix is on the cover of the issue.

—O O B.

Portland, Oregon

BEST BAND EVER?

We really dug the Floyd issue and we really dug the Dead issue, but we think you're leaving out one of the best bands ever. How about an issue on AC/DC?

—The Summers Brothers

Carbondale, Illinois

YARDBIRDS FAN

I was just reading your Media Room article in the January '88 issue; the part about the Yardbirds' bootleg album interested me.

I have a collection of Yardbirds albums from my college days in Boston ('77-'81) that I purchased at a record shop in Harvard Square. But some mother%#!%# stole my Yardbirds "Little Games" album (1967). It features Jimmy Page. I have a few of these (with Jimbo), and they are awesome. This "Little Games" album is purple on the front, with a black and white photo on the back. Have you seen one lately?

—R.G.

Amsterdam, New York

PAGING CHEF RA

Some of us select students in Patterson High School would highly enjoy a visit from Chef Ra during our cooking class in independent living (Ms. Rapp). My friend turned me on to HIGH TIMES, so I bought a subscription. Then I read Chef Ra's exquisite recipes.

—R.B.

—D.S.

—M.G.

—M.F.

Patterson, California

HIGH SCHOOL DAZE

I just wanted to tell a little story I think is kinda funny. In Jefferson City we have two high schools: Jeff City High and Helias High, which is Catholic. Anyway, a friend (I'll call Roger) and I went into the bookstore and bought the latest HIGH TIMES. When I put it on the counter, the saleslady said "What school do you go to?" I said "JC," and she said "I thought so. Helias kids don't do that stuff." So I said "Sure," and pointed to Roger. Boy, did she look shocked.

—Gary

Jefferson City, Missouri

Home of good Ozark buds

MORE ON MARVIN

Great article (though too short) on Lee Marvin. As a child in the '50s and '60s, I saw many Marvin movies and TV shows. How about a special Lee Marvin issue? Ya got my vote.

—Suade

Virginia Beach, Virginia

HEAD TO THE BONE

My friends and I (the 3 Reefer Amigos) were sitting around blowin' bones and figured fuck it, let's write those boneheads at HIGH TIMES and see if they print it. So if you do, fuckin' cool; if not, who gives a shit any fuckin' way, anyhow. You guys are cool to have the balls to even make a mag like HIGH TIMES, so us bone brains can have something to relate to. Well, besides that, same old shit going on here: cops suck and girls don't. Well you know how hard it is to write stoned, smoking halfway decent dirt, so keep up the good work, and may all your plants be big, beautiful broads. Later.

—No Deposit, No Return

Somewhere in New Jersey ●

continued from page 53

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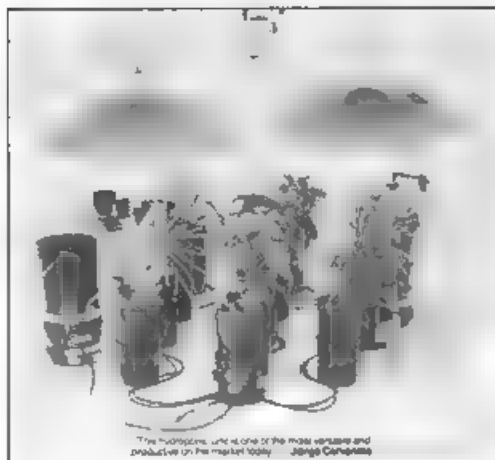
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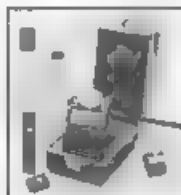
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PESTY PROBLEMS (AND SOME SOLUTIONS)

Dear Ed,

I have a problem. I started a few plants inside, then moved them outside once the weather got nice.

They look very healthy and are growing rapidly, but I've noticed a very tiny hole about halfway up the main stem of each plant. After studying the plants longer, I found at each internodal site of the plant stalk, more tiny holes, and what appeared to be insect shit. I cut off the top section of one plant and dissected it with a razor. I found these little orange worms inside. They have been eating their way up the main stem and branches. How come my plants aren't dying?

What are these rotten little pests, and how can I get rid of them?

—S.O.S.

Kansas

They are the immature stage of an insect. They are doing considerable damage to the plant. Now, they are zapping the plant's energy and slowing down their growth rate. Later, the borers may actually kill the plant.

Once a pest is inside a plant, it is hard to kill because the plant itself protects the pest from the outside environment—including insecticides. However, the creatures can be killed. When you dissected the plant, were the "worms" in the same spot along each internodal length? If they were, you know where they can be located. Then they can be killed, using a pin to pierce their bodies in several places.

Using a hypodermic needle, a food injector, pipette, or insecticide sprayer with an injector tube (similar to the ones on some spray lubricants), you could inject a safe insecticide such as pyrethrum to the areas where the pests are munching. Make sure that the insecticide does not hurt the plants by trying it on just one section of one plant first. Some insecticides which are safe to use, are ones containing BT (*Bacillus thuringiensis*), which is a bacteria which does not infect humans but causes plague in many kinds of insects, and pyrethrum, which is a natural insecticide refined from the chrysanthemum flower family.

continued on page 78

SPEEDBUD HYDROPONIC SYSTEMS

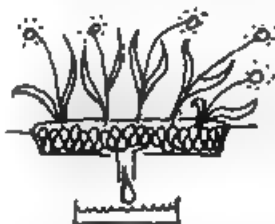
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by Carlo McCormick

HIGH ART



Portrait of Jimi Hendrix, *spray paint and oil on canvas, 68" x 68"*.



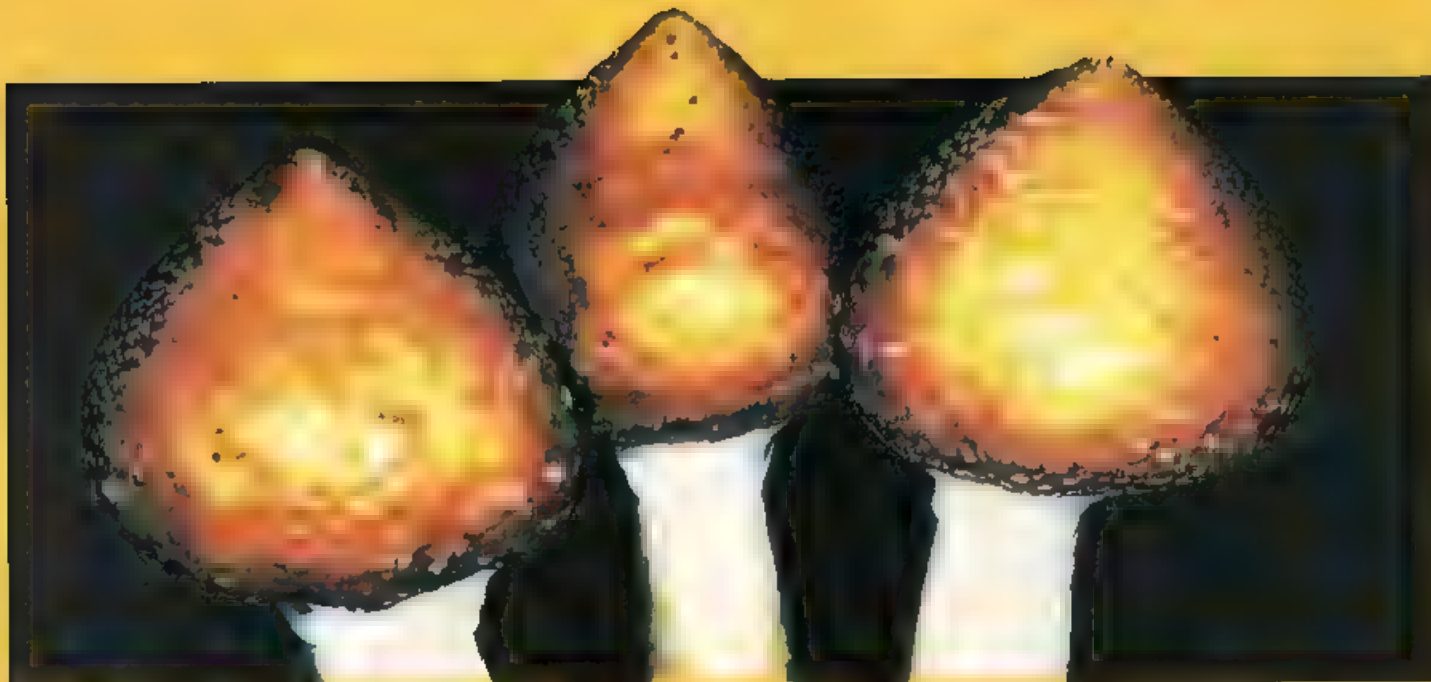
Exile, *spray paint, silkscreen, and oil on canvas, 8' x 15'*.



Temptation of the Five Spot, mixed media on wood and canvas, 48" x 52".

DAZE

In our hyped-up, maniacally trendy culture, some things are a lot better when everyone says they're dead. Graffiti is a good example. Jumping from the subways to the galleries to the headlines, graffiti went from the commercial to the marketable in a chic, soulless world too insensitive to ever really understand or give a fuck about the artists and their work. Today, these once celebrated stylists are no longer in favor with the fickle, vampiric art world—their proverbial fifteen minutes are up. But disappearing from the public eye doesn't mean disappearing altogether. In fact, free from the outside pressures and distractions of collectors and the media, the true creative spirits continue to work in their studios, away from the perverse game of seduction, commercialism, misrepresentation, compromise, dilution, and exploitation. Maybe they're selling and showing less, but some of them, like Daze, are doing their best work ever. Daze's paintings aren't about writing with wild-style graphics—they're moody, evocative pictures with dreamlike, sentimental meditations that just organically flower out of the Krylon mist. Experiential whirlpools of fragile, unguarded emotion, the tangled mass of ambivalent impressions pile up with the fractured, layered simultaneity of New York's hallucinatory sensory overload. Raw slices of life made mythic not in pretense but in sheer exuberance of passion, these cultural collages sift memory and fantasy into an exploding miasma of ecstatic suffering. Simple and direct, yet epic and diffusive, Daze's paintings are like operatic comics—reality in an expanding and condensing landscape where the superhuman and the less-than-human are one twitching bloodshot eye looking right at us, hypnotizing the soul. ●



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246

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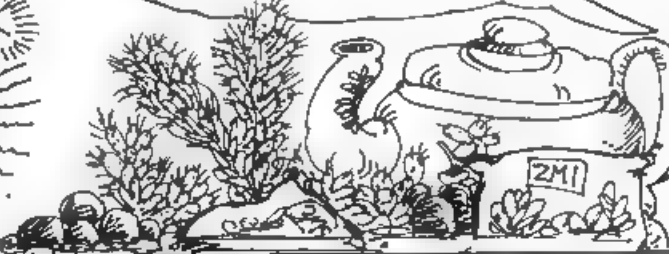


NEED JOINT!
SMOKE POT
NEED JOINTS!
JOINTS

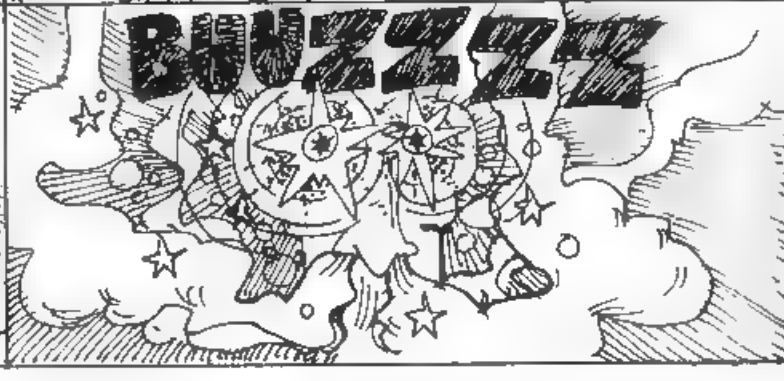
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DR. INDOORS

continued from previous page

The main grow-room contains six buckets. Place six multi-headed clones into each bucket. Keep each type of plant together in its own bucket. You can take a piece of each cup that used to house a multi-headed clone and stick it into each bucket to allow for easy identification of each plant. As the plants recover from their cloning, weave them into the trellis. In a couple of weeks the plants will have recovered, and will be filling the trellis in a sea of new plant tops. When the trellis is evenly filled, the light can be turned to flower cycle.

Flower cycle is beautiful to watch. Every available space is soon filled with flowers. The trellis will keep the flowers from falling or shading each other. The trellis also allows for even air flow, eliminating pockets of stale air and moisture that can lead to mold.

The light at this cycle will be set to give 12 hours of complete dark to the plants. The day cycle can be set at any amount of time from 12 hours to 48 hours. The plants need 12 hours of dark to insure proper flowering. They should be done in around 60 days. The calyxes will be swollen to pea size (with no seeds), covered with resin and white pistils. Harvest at the peak of florescence.

Harvest each flower separately. While still wet, trim the flowers to final trim and then dry. After the main flowers are harvested, let the smaller flowers grow. Use them to produce seeds for future crops. To obtain pollen, move a male or males into the main room and put it into a bucket. It will begin to flower, setting pollen sacs that will open up, releasing pollen and fertilizing the females to produce seeds. Make sure you contain the pollen and use one type of male each time. As soon as the seeds are ripe, they break out of the calyxes, signaling the end of the cycle. Clear out the buckets, and refill them with new plants. The growing cycle continues with the new plants. At this point all the gardens are functioning and you can pick all the best plants and always have clones, seeds, and, of course, great flowers to smoke.

For complete details on the mechanical setup of the garden see the book *Dr. Indoors Guide to Cannabis* by Bram. ●

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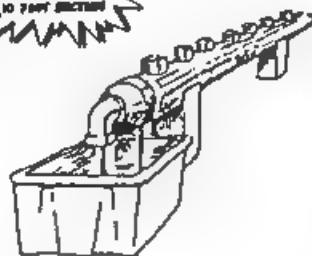
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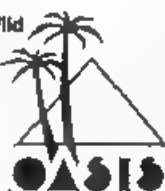
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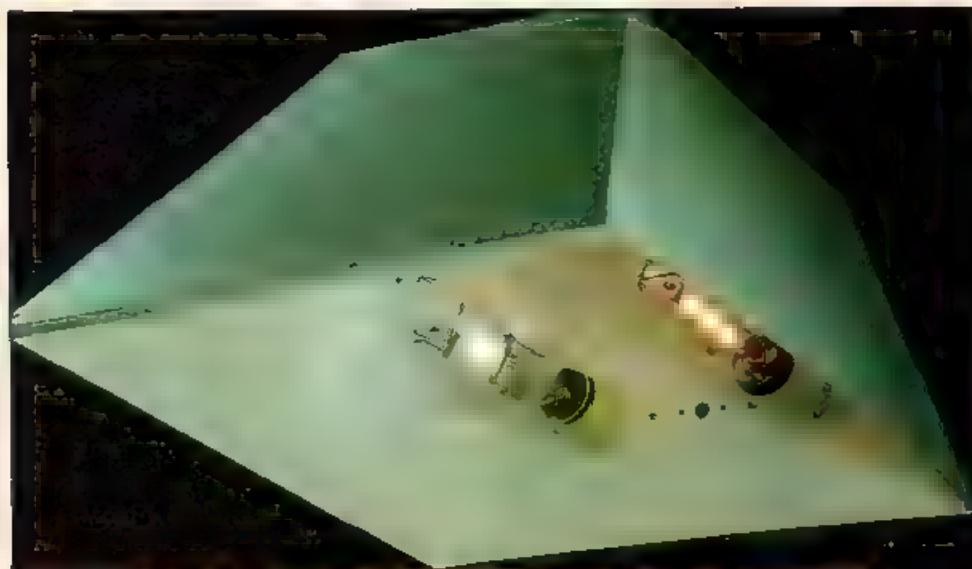
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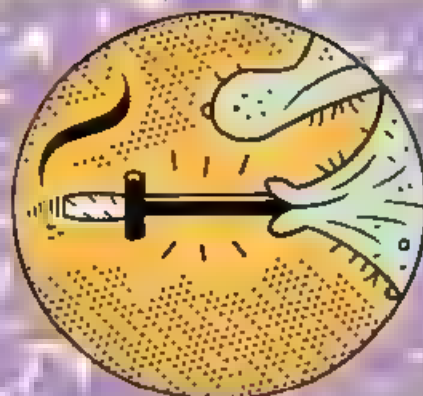
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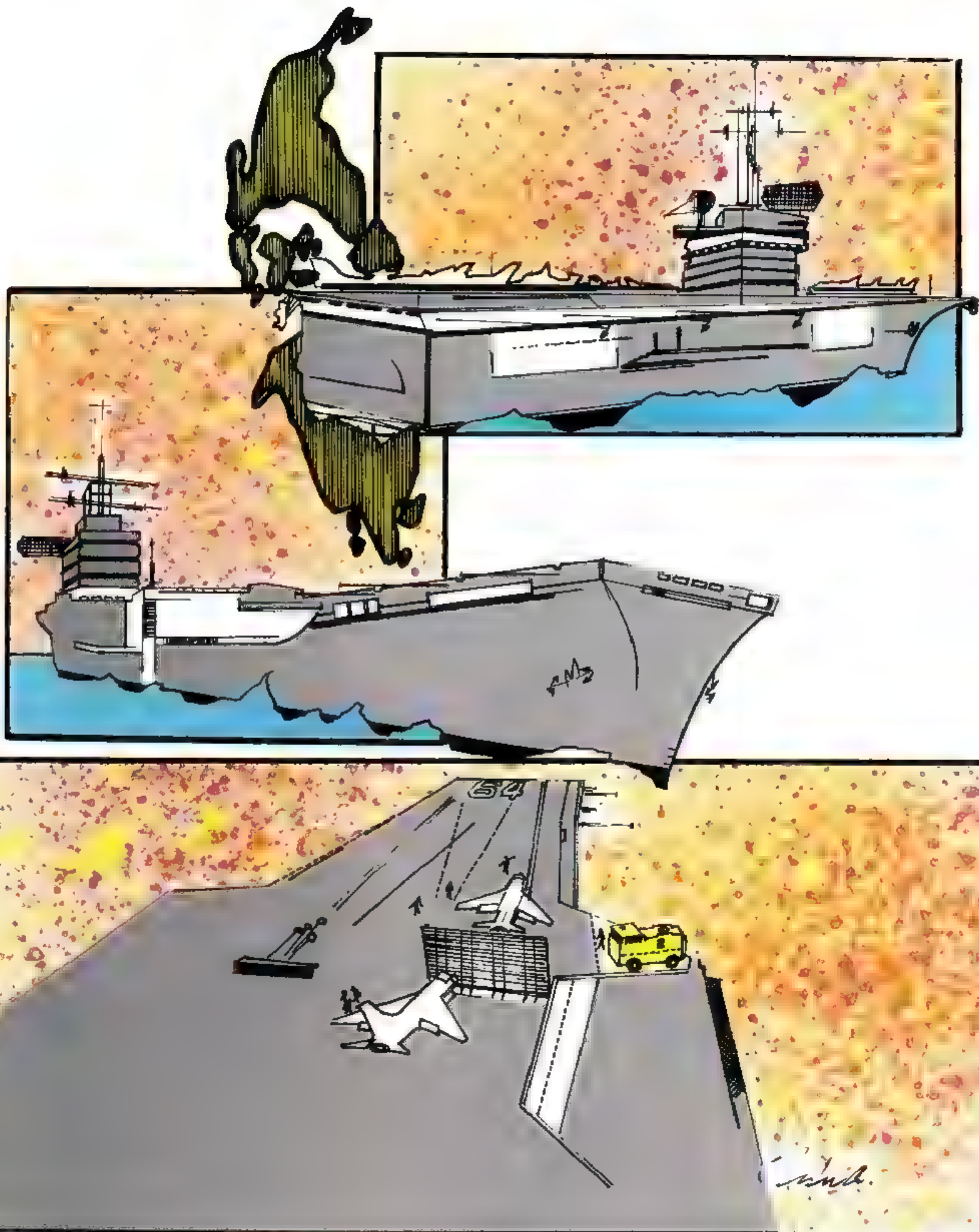
With the return of tie-dyeing to the world of fashion and popular culture, it's only natural that **HIGH TIMES** is eager to show you the best of the current crop of tie-dyed clothing. You might have seen our very own Chef Ra wearing some tie-dyed apparel from **DYE WORKS** in our November 1987 issue. Most of **DYE WORKS'** creations are made on 100% cotton stock, with bright, beautiful colors that can be machine washed with other colored clothes. All items are pre-shrunk, and they use brand name clothing for their designs so they will last for years. For a full color catalog, send one dollar to **DYE WORKS PO Box 179 Summertown, TN 38483** or call (615) 964-2475 for more info.



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BACK TO THE PHILIPPINES

By Gerard Fleck

After ten weeks of strenuous labor under a blazing tropical sun, Pat's skin was tanned, his muscles toned. He kept pace with the stampede of sailors crossing Shit River Bridge. In the bridge's shade, Philippino children stood in wooden canoes, begging for pesos and American coins. Pat flipped a quarter and watched as several bodies plunged into the sewage water after it. Rumor had it that you'd be quarantined to medical and given 26 injections before they let you leave the country, including the dreaded square needle in the left nut, if you fell in Shit River.

On one side of the stagnant bog, barbwire-topped fences surrounded Subic Naval Station. Deep inside its confines the U.S.S. Enterprise sat tied to Lava Pier. Ten weeks of catapult launches, arrested landings, and scorching jet exhaust had worn the flight deck's surface down to bare steel deck-plates. Resurfacing the 1200 foot deck required a work crew to scrape and spray around the clock. In order to clear the deck and complete the job in 72 hours, the airwing (80 jets) had flown to Subic's airfield the previous day.

Dressed in shorts, t-shirts, jeans, and sneakers, the thirsty sailors filed into bars along Olongapo City's main drag. Jeepneys and trikes lined the curbs, their drivers jeered solicitously at the sailors jamming the sidewalks. Horns honked, people crawled on each other, selling t-shirts, sandals, watches, ballcaps, cigarettes, and their sisters. The natives were happy. Every swinging dick had \$600 burning in his wallet.

Pat wore flour-sack shorts and a bright Hawaiian-style luau shirt. Since he was from Miami, the land of stylish footwear, he hated ordinary sneakers and shoes. He wore vibram-soled leather strap sandals and green combat socks. Slung on his shoulder was a blue gym bag.

After a few blocks the stampede thinned out and Pat stopped to survey the endless row of shanty bars: The Go-Go Club, The Runway, Stardust and Little America. He knew their crooked pool tables, watered down liquor and infectious bar girls. Rather than waste his two days of liberty guzzling beer, Pat had a plan. He thought about Maribell Batrina. He

climbed into the sidecar of a Yamaha 125 trike, the modern rickshaw, and told the driver "Barrio Barreto, sir."

"Ten peso," the young man said. He was about 16 with shiny jet black hair of shoulder length and thin slanted dark eyes. As he stepped on the kick starter, a blast of blue smoke emitted from the exhaust pipe and the engine wanged with a tin, metallic chatter.

The pothole noddled pavement revealed layers of ancient cobblestone, brick, granite, and dirt. The narrow streets were lined with concrete and corrugated tin buildings. Fruit and vegetable stands, open bar fronts, and narrow alleyways lined the crowded sidewalks. Jeepneys, hundreds of trikes, and people riding bicycles jammed the streets. There were no traffic lights, police or street signs. There was no bearing right and no stopping at intersections. When confronted with potential head-on collisions, the young driver would twist the throttle and laugh, a kamikaze grin overtaking his face. This was more dangerous than working the flight deck, thought Pat. After several long blocks of open air markets and mobs of traffic, the buildings fell away and dense green jungle grew up to the dirt road's edge. They tore ass for several miles, spewing rocks and dust.

The road descended to a beach where bamboo huts with thatched roofs were built under tall palm trees. The sun gleamed off the water and a gentle, salty breeze washed the Barrio. A group of children ran along the beach. Roosters and chickens pecked at the dry dirt ground. Pat walked up a path through the trees. At the top of the hill a giant house of plywood, tarpaper, and rusty sheet metal sat on a foundation of red stone bricks.

There was no one near the front door and the flight of stairs that led to Maribell's apartment was deserted. Jane Fonda's *Workout* was blasting on the stereo. The volume went down after Pat knocked on the door. A series of locks were turned, the door opened, and Maribell said something in Tagalog. A chain held the door from opening.

"Pat!" Maribell yelled. She slammed the door, undid the chain, and ripped the door open.

She was dressed in sheer white stockings and a

black bodysuit. Her long mane of jet black hair was tied in a tight bun, accenting her cheekbones. Her dark eyes beamed. She hugged him tightly.

"How have you been Maribell?"

"I am good, Pat, everything is O.K. How are you out on that boat?" She said, leaning back, looking up into his eyes.

"Fine," he told her, "I was in Hong Kong ten weeks ago and been out on the South China Sea ever since."

"You are at sea for ten weeks!" She exclaimed, "Oh boy!" and ground her hips into his.

"No kidding," he said, touching her smooth cheek and planting a wet kiss on her lips

He closed the door, locked it, and led him to a rattan table with bamboo chairs. While she went to the fridge, Pat glanced around the apartment. For the Philippines, Maribell lived in luxury. Five years earlier her parents had sent her to a nightclub in Olongapo to work as a waitress. The owner tried to force her into prostitution. When she asked about getting paid he would smack her around and say that her pay was sent to her parents. "Fuck that!" was her motto, "I sell my ass for no one." Maribell ran away. By helping sailors smuggle grass she had amassed a small fortune. She had wall-to-wall carpeting, a refrigerator, track-lights, silk curtains, and a kick-ass Technics stereo from the Navy Exchange shopping mall.

"I know you need this," she said, setting a cold bottle of San Miguel Beer on the table. She sat in the chair across from him

"Thanks a lot," he said while twisting off the cap.

"Ten weeks, no drink. You gonna be drunk on one beer," she said as he took a long slow swallow.

"How many days you are in the Philippines?" Maribell asked.

"Only today and tomorrow, the third I have to stand watch at the airfield," he said, and took another chug off the beer.

"Two day only!" she said disappointedly.

From the gym bag Pat took two brown paper packages. Maribell's eyes widened and Pat said, "Here's something from Hong Kong."

She pounced on the first one and ripped it open. "Ooooo," she said, holding the red dress up to her body. Ruffles bordered the shoulder-straps and bottom hem. "Thank you," she said, pecking him on the cheek, before tearing into the next package. "This one is tiny," she said. In each hand she held a piece of red bikini. "It's nice of you to think of me in Hong Kong," she said, sitting back down. "Do you need some gold buds?"

"Yes, I'd like to get a pound"

"I hear about some Philippino soldiers selling bud on Snake Island."

"Soldiers?" Pat said "What kind of soldiers?"

"Rebels maybe, I don't know!" Maribell said. "We

get a boat tonight and go to Snake Island"

"If those guys are commies, we could get ripped off, or worse..."

"I don't know about this army," Maribell said.

"The Philippinos need money." She pointed at the empty, "You need one more?"

"Please."

While getting another beer from the fridge, Maribell said, "It is maybe 20 minutes from Barrio to Snake Island by boat."

She put the bottle on the table and sat on his lap. Placing her hands on his shoulders, without a word, they kissed. Her jaw was tiny but she pressed her lips against his firmly.

Through the remainder of the long, hot afternoon, Pat felt the hard labor of the past ten weeks melt from his muscles. Several times, exhausted and panting, he lay back gazing out the open window. The floppy, green tops of the tall palms swayed in the breeze, and the fiery tropical sun burned a slow arc across the sky.

Later that night the temperature dropped to 80°. The old boathandler charged one hundred pesos (\$8) and gave them a sample joint. After one hit, Pat realized it was no ordinary weed. Maribell and the boatman chattered in Tagalog, a sing-song rhythm of reggae and Spanish that lulled Pat. He sat back and enjoyed the incense and ginseng taste of the bud as the boat careened toward Snake Island.

Pat leaped from the boat as it ran ashore. He pulled the wooden craft up onto the sand and helped Maribell down, "We go down beach 'till we hear motor. Up on hill is bung-a-low," she said.

"Thanks," Pat told the boatman as he walked down the beach holding hands with Maribell. Shortly after hearing the hum of a gas generator they could see a square window shining through the trees

"I hope these commies do us a good pound..."

Pat stopped dead, Maribell stifled a scream.

A squat, Philippino man stood in front of them. Wearing only shorts, boots, and a black baseball cap, he held a heavy, automatic rifle across his chest. His index finger was on the trigger and his other hand held the barrel pointed at the sky. He spoke threatening Tagalog in a dialect Pat hoped Maribell could understand. With his hands in the air, Pat said, "Maribell, he means you."

"I ask him, why sneak up with this tommy-gun?"

"Don't worry, it's his fuckin' island!"

The soldier rattled the gun and spoke harshly to Maribell

"He ask if you are in the Navy," she said.

"Tell him yes, and we want a pound of grass."

Maribell translated to the soldier. He stepped to the side and motioned for them to walk in front of him

Inside the hut a light bulb hung on a thin wire. Under a plywood table sat a grey footlocker with a red star painted on it. Scattered on the table were hundreds of seeds, stems and particles of gold weed. Another Philippino man wearing fatigues and rubber sandals sat on a wooden chair. His face was tan, smooth and his hair was in a tight crew cut.

"My name is Milo," he said standing up. He stuck a huge joint between his lips and lit it. Handing it to Pat he said, "This is our weed."

Taking a big toke and holding it down, Pat felt his lungs expanding. "These buds are from the mountain city of Baguio (Bag-e-o). At high elevation they grow for twelve months. We clip the plant so it grows bushy and at night it gets cool and windy. This makes the plants strong and moist. Ha, Ha," Milo laughed. "It grow like pine tree."

"It's very mellow to smoke," Pat said. "How do you dry it?"

His future, \$3,000 richer or ten years at Leavenworth Military Prison, was at the whim of a Marine gate guard.

Like El Exigente talking about coffee beans, Milo continued, "Once a year we harvest the mountain plantation and transport the crop to Legos, our southern province, where it is 100 degrees on the beach. The plants are dried on racks in the salty sea breeze."

Pat puffed on the splif, cupped it to his face and snorted a burning nose hit. Exhaling he said, "This might be the best marijuana I have ever smoked." It tasted spicy and moist, as if the smoke were thinner than air. Passing the jay to Maribell, he asked her if she approved.

Dreamily and strangely foreign she said, "Oh Pat, this is very fine."

"Milo, I would like to buy one pound," Pat said.

Milo took four plastic sealed bricks of gold from the footlocker and placed them on the table. "A quarter-pound in each," Milo said, handing one to Pat.

It was solid as rock, the size of a paperback novel. Through the tightly stretched layers of plastic Pat studied the oriental, gold sinse. "Four ounces?" Pat asked himself, weighing the cube of grass in his

outstretched palm. He could see and feel that each slab would expand into four, plump ounce bags. This will sell for \$280 an ounce in Florida, he thought.

"How much for a pound?"

"1,500 pesos," Milo said.

"That's \$140," said Maribell.

"That's great," Pat said, pulling out his wallet and producing seven \$20 bills.

"Very good," Milo said, shuffling the bills in his hands, happily bouncing on his toes. "Maybe you want two pound?"

"I would if I could Milo, but one pound is my limit."

"Oh yes, I see. The Navy have drug dog and strip search at the pier of your ship. You will be under arrest?" Milo asked.

"No way," Pat said, extending his hand to shake with Milo. "I never go near the dogs. Anybody that does, gets busted."

"How do you get your package on the ship?" Milo asked.

"Can't tell ya, Milo," Pat said with a grin.

Milo shook hands with Maribell and they talked in Tagalog for a moment.

"Thanks, Milo, I have a boat to catch," Pat said. He and Maribell walked out the door and down the trail.

Dressed in her new red dress, Maribell waited in a long line of sailors on Shit River Bridge. The mob scene at the main gate meant the Marine guards would be less likely to search them thoroughly. His future, \$3,000 richer or ten years at Leavenworth Military Prison, was at the whim of a Marine gate guard. Prisoners at Leavenworth still chopped rocks with sledgehammers and were thrown in solitary confinement with bread and water. The blistering heat and rank odor from Shit River flooded him with fear. He wanted to flee with Maribell and forget the \$3,000. The Marine standing by the barbwire-topped fence was impeccably dressed in starched, ironed and creased camouflage gear and his black combat boots were shined like mirrors. He would order Maribell and Pat into the squansut hut for a search. Pat imagined the Marine lifting Maribell's dress, revealing the plastic-sealed packages that were duct-taped to her thighs.

Pat's I.D. card trembled in his hand and the line began to inch forward. The Marine was sending every third person into the squansut hut. Pat counted the heads in order to make himself number three. The Marine, standing cocksure and rigid straight, counted "one . . . two . . ." Pat and Maribell stood side by side for a second before Pat stepped forward ". . . three." Pat stared at the Marine's tough, peach complexion as he scrutinized the I.D. card.

"Is this young lady with you?" he asked in a deep authoritative voice.

"Yeah," Pat said. The Marine handed Maribell a

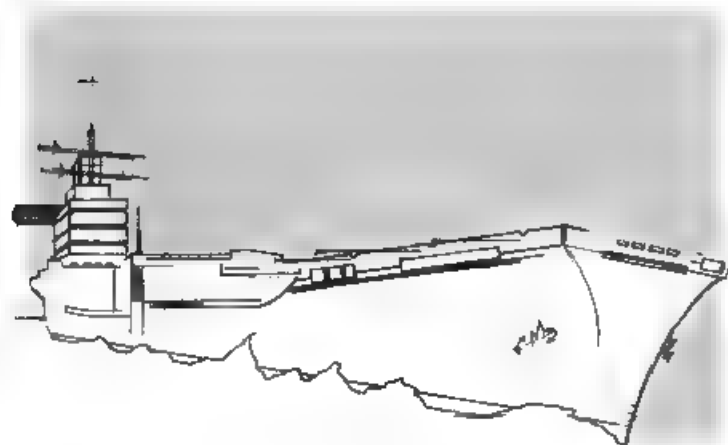
12-hour guest pass, told her to wait and signaled Pat into the hut. He was so relieved that it actually felt good when the private frisked him.

"So I bet you guys make some big busts here," Pat said as the private fingered through his wallet.

"No," he said leering at Pat's eyes. "We get a lot of dopers with rice papers in their wallets."

His blood turned to piss imagining a pack of Big Bambu, forgotten in a secret fold of his wallet. Pat walked out of the hut stiff, thinking they were not through the danger-zone but had just entered it. He clasped Maribell's hand and got on line for a cab.

Climbing in, Pat told the driver, "All Hand's Beach." They cruised across the base and climbed a paved jungle road that peaked out on a mountainside overlooking the pier and airfield. The driver wound the car down around steep curving descents. Pat could see the Enterprise alongside the pier and the crew of grunt laborers at work on the deck. Eighty jets in ten straight rows sat silently on a



square of tarmac alongside the runway. Stretching from the pier to the end of the runway was a deserted strip of sand: All Hands Beach.

They rented two lounge chairs from an old Philippino woman in a grass hut. After a plunge into the warm, crystal-blue water, Pat let the sun dry him like a bud of Baguio Gold. Scratching her leg through her dress, Maribell said, "Pat, this tape is sticky." He climbed from his chair and kneeled in front of her. Across the road a billion dollars worth of military hardware rested silently while the crew ravaged the nearby countryside.

"This will hurt a little," Pat said as he felt her firm, brown thighs.

"Jane Fonda *Workout*," Maribell said seductively.

"Maybe it won't then," he said. He pulled the four strips of tape from her thighs as she sat back clenching her teeth.

Pat buried the packages next to a palm tree. Maribell shed her dress and lounged in her new, red bikini. The smugglers spent the rest of the day spreading oily suntan lotion and frolicking in the warm clear water.

The next night Pat leaned on an F-14 afterburner watching the sun fall behind the mountains. He was standing the 18:00 to 24:00 aircraft security watch and couldn't get Maribell's tan cheeks or her dark mysterious eyes out of his mind. He would never see her again.

After their day on the beach a cab had dropped them at the Enlisted Men's Club. They'd celebrated their victory with New York strip-steaks and Baja lobster tails. Maribell had ordered a bottle of champagne. Their celebration then continued at the go-go bars in Olongapo City. Pat sluiced down a dozen rum and pineapple juices on the rocks. They danced to heavy metal under flashing strobe lights and snuck up back stairways to rooftops where sailors and hookers smoked joints. Around 1 A.M. Pat had switched to imported Budweiser that was preserved with formaldehyde. By 3 A.M. he had blacked out, thoroughly embalmed.

Fifteen hours later, Pat was still on his watch. The sun was down. He walked underneath the jet's wing. With his Swiss Army knife he backed out all but one of the twelve fasteners securing the aircraft hydraulic filter panel. For the next two hours he paced slowly up and down the rows of jet planes.

He remembered how the day started: naked in the shower at Maribell's apartment. One second he was standing on the roof of a bar, smoking a joint with her and the next he was naked, wet and soapy, with Maribell rubbing her hard, dark nipples into his back. Afterward, she'd massaged him with aloe. Pat had given her \$500 for making all the connections.

"You will write," she told him. "You are crazy, fun boy, Pat. I come to Miami to see you."

"You be careful," was the last thing he'd told her before leaving that morning. They had kissed and that was it.

Stars began to pop through the blue sky. Pat paced the row of fighter jets. At 11 P.M. he left the tarmac and made his way to the embankment across from the beach. He climbed down and scrambled across the road. Once he found the palm tree, he fell to his knees and dug up the buried treasure.

The grass bulged out of his dungaree shirt and his heart beat against the cage of his ribs. Perspiration soaked the brim of his dixie cup hat as he ran back to aircraft #301. He popped the last fastener and shoved the packages of gold bud into the mesh of hydraulic lines and avionics wiring. Once the panel was back on, he walked his beat until his relief showed up at midnight.

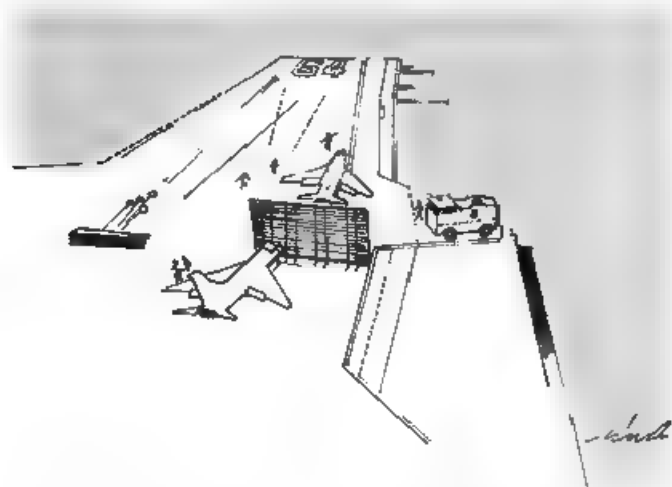
Pat leaned on the catwalk railing and looked out over the open sea. Flat and dark, the water stretched for miles. The sky was blue and clear and the hot sun burned a white hole directly overhead. The ship shuddered and a salt breeze blew in Pat's face. They were steaming out of the shipping lanes in order to rendezvous with the

airwing Pat had written his name on the recovery sheet next to aircraft #301. The shop supervisor, Petty Officer Hicks, was giving a pre-recovery pep-talk. He was tall, black, and very wide at the shoulders. Hicks cursed, smoked, and drank coffee worse than anyone Pat had ever known. He was a real lifer-dog.

"I know you fuckers have been drinking and screwing for three days," Hicks said. "I don't want none of you thinking 'bout that pussy while them jets taxiing around your ass. All we need is for one of you to get sucked in a jet engine." He paused as a machine-like voice came over the flight deck's P.A. system:

"All unnecessary personnel clear the flight deck and cat-walks. All remaining personnel get in proper flight deck uniform. Sleeves down, helmets on, chinstraps fastened, goggles down and float-coats securely buckled."

As they clambered up the steel ladder and



mounted the deck, Big Brother's voice split the air: "Stand by to recover aircraft, first aircraft at ten miles."

An A-6 Intruder flew up the port side and circled into the landing pattern. Pat stood at the freshly painted foul line with three heavy chains over each shoulder. He watched the A-6 accelerate toward the arresting cables. The nose was up and the tailhook hung way down in the back. It screeched over the fantail at 200 miles per hour, landing gear bottoming out as it snatched the wire and yanked it 150 yards down the deck.

Within minutes ten jets taxied on deck while another dove into the landing area every 30 seconds. 301 came in and was directed to a spot on the bow. Pat hooked his chains from the landing gear to the padeyes in the deck. Once the Tomcat was secured, Pat signaled the pilot to shut down the engines. He opened a small compartment below the cockpit and pulled the lever inside. The glass canopy raised up and a ladder extended down from the compartment.

Commander "Blockbuster" Norton climbed down

from the cockpit. "The altimeter in this aircraft needs to be tested by an electronics technician," he said to Pat.

"Yes sir, I'll report that."

"Very well," said the commander and Pat started his post-flight inspection. Hot blasts of jet exhaust flapped the canvas legs of his pants. Guys carrying chains and chocks scrambled over the black nonskid surface of the deck. Above the whine of jet engines the automated voice of Big Brother barked out commands.

"Next aircraft at six miles. Clear the landing area. Stand by to recover."

His hands were clammy and his legs felt weak as he stood under the wing of #301. The roar of jet engines growling, sucking viciously, displaced thousands of cubic feet of air per second. The blaring P.A. system assaulted his senses, "Next aircraft one mile!" Pat turned out the twelve fasteners and placed the panel on the deck. With a quick glance around, his heart froze. Hicks was staring straight at him from the front of the jet.

Without shaking or blinking, Pat's mind flashed on bootcamp and all the long hours of standing at attention. The only way to do it was to shut down your senses. No emotion! He walked directly up to Hicks and put his mouth to his ear covers, "I've got a clogged filter," he said.

"Change the muthafucker then," Hicks said, turning away.

"Now land aircraft!"

Pat yanked the stash from between the wiring and hydraulic lines and jammed it down his shirt. After reinstalling the panel he walked to his berthing compartment and put the weed in his locker next to his bunk.

After midnight Pat slid from his bunk and opened his locker. By a dim red night light he took out a shoebox, tape, Rightguard solid deodorant, the four slabs of weed, a pillowcase, a tube of tooth-paste, a pen, an envelope, a sheet of stationery, and a roll of brown paper. He worked on his bunk. After rubbing the deodorant all over the plastic packages, he rolled them up in the pillow case. He smeared toothpaste over the pillowcase and put the bundle in the shoebox. He wrote on the stationery:

"NO LESS THAN TWO-EIGHTY AN OUNCE. SAVE ONE OZ. FOR ME AND SEND THE FIRST \$500 PROFIT TO MARIBELL BATRINA, #8 MALAKING DRIVE, BARRIO BARETTO, SUBIC BAY, REPUBLIC OF THE PHILIPPINES 00801. SEE YOU IN TWO MONTHS. PAT."

Even the most sensitive K-9 drug dog wouldn't be able to smell a thing. After he put the note in the box he wrapped it and taped three layers of heavy brown paper around it. When the ship's post office opened at 06:00, Pat was waiting on the line of sailors sending souvenirs home to their family and friends. ●

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ASK ED

continued from page 60

Dear Ed,

I have two questions.

I am growing a new strain outdoors this year. For some reason, the buds are almost mature already. Would it be possible to harvest the existing buds without hurting the plants, and then harvest buds again this fall?

Can hydroponic systems be used outside?

—O. Don

El Rapids, MI

I find it hard to believe that the buds are ready to harvest in late June unless the duration of light each day has been limited. However, if they are ready, remove the buds leaving as much vegetative material as possible on the plants. You should have new buds to harvest in the fall.

No problem using hydroponics outdoors. It actually saves water because none is lost to the ground.

Dear Ed,

Here's how I keep deer out of my garden. I ask my barber to save the hair he cuts and then I stuff it in women's pantyhose and hang them all around the area. It works on other animals, too.

—R

Chandler, Texas

Thanks for the tip, R.

Dear Ed,

My isolated garden has an unusual number of grasshoppers. I've tried vegetable dusts, but they don't seem to work. I'm too paranoid to use insecticides. What can I do?

—Budmeister,

Sonoma County, California

Try using pyrethrum on them to knock the population down. Then obtain and apply grasshopper spore, which is a bacteria that attacks only grasshoppers.

Dear Ed,

In the Nov. '87 HT, you mentioned using cedar. The proper name for this wood is red cedar, *juniperus virginiana* L. It planes out smooth, and can be smelled from 20 feet away when it is fresh-cut. The shavings are marketed locally for use in dog houses to repel insects. Chips are also marketed by some mail-order firms for use in repelling insects in chests, closets and drawers.

—L.R.S.

Tennessee

continued on page 85

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KICKS AND CHICKS

continued from page 44

that's before the U.S. dollar bit the dust overseas). Though it's beyond reason, these guys are more famous for their cover of "St. James Infirmary" than "G.I."

Starting out as the Jumping Jewels, one of Holland's many instrumental bands in the early '60s, the **Jay Jays** went Beat in '65 with the very Kinks-oriented "So Mystifying"/"Bald Headed Woman" single. Their second single, "Come Back If You Dare"/"Don't Sell the Sun", is one of the finest beat singles of its kind. Both sides are a perfect synthesis of the Kinks (obviously already there) and the Beatles. The top side rocks while the flip is acoustic, neither indicating what their next musical move would be.

With their next record, though, the **Jay Jays** bought a fuzz-box and cut one of the all-time garage classics, "I Keep Trying." Though the lead vocals are little lame on this one, the mod noise of the guitars throw this one into the same ring as Q'65 and C&B. The **Jay Jays** eventually drifted off into soul music but in the meantime recorded one LP that features early singles plus the brutal "Cruncher." Despite what some people would like to think, these guys weren't gay (though it's likely that the real fat, ugly guy with the glasses would sleep with anything!)

The **Dukes** were weird in that they started out in '65 singing about drugs a full year or two before it was fashionable but eventually went for a clean-cut image as everything broke loose in the late '60s. Their debut single, if translated from Dutch, is all about smoking pot in Istanbul. From here they polished up their sound, switched to English, and cut the upbeat "It's My Turn"/"Try To Understand." A cover of "Friday on My Mind" was backed with a folk-rocker, "The Day That Changed My Life" and in the following year ('67) they released a cover of the Lewis & Clark Expedition's "Blue Revelations" that improved on the original with some good fuzz-guitar. "Join In" was a return to more drug-oriented material but by then everybody and their mother had caught on to the idea.

Though room doesn't permit, there are countless other Dutch bands deserving of recognition. Many of the best Dutch songs have surfaced in recent years, most notably on such U.S. releases as "Searching in the Wilderness" (Muziek Express), "Trans World Punk Rave-Up" (Crawdaddy), "The Continent Lashes Back" (Pebbles), and "Flight to the Lowlands" (Moxie). The Dutch-pressed "V-Lips" compilation is especially good. Also available as imports are hit packages of the Outsiders, Q'65, and the Golden Earrings. There even exists an Austrian bootleg of the Outsiders' CQ! So, there's no excuse for avoiding '60s Dutch punk, if anything, it would be a show of bad taste.



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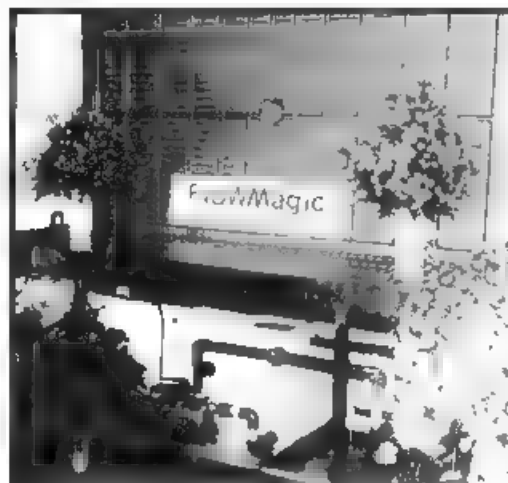
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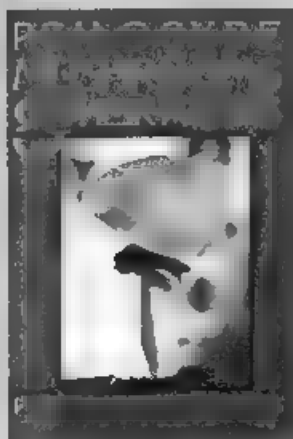
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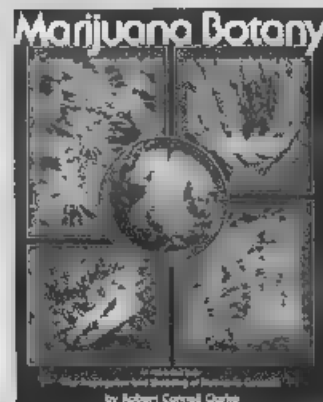
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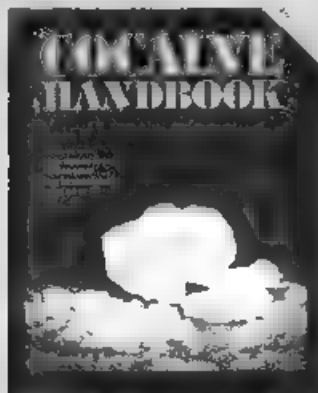
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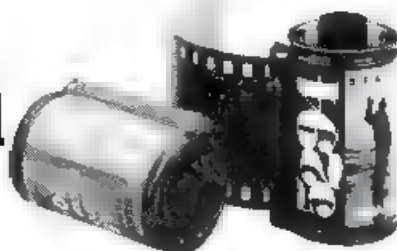
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ASKED

continued from page 78

Dear Ed,

I've had it with those damn rabbits! I tried eggs and water, but no luck. Blood meal—no luck. The only thing that seems to work for me is several 6-foot inflatable snakes that look real as hell from a distance. The snakes also seem to keep some unknown critters from digging the plant up when I fertilize with Rapid-Gro and micro-nutrients.

I found out that when I soak 3-day-old plants in a solution of Rapid-Gro (½ recommended strength) before planting in separate containers, those plants took off in growth as compared with the plants that weren't soaked. All were from the same seed batch.

—*Serious Growers*
North Carolina

Dear Ed,

I have tried everything from spraying egg solutions to using predator urine, with little or no success. Let me tell you about a solution that really works with great success. I learned this one from the commercial apple growers here in western North Carolina, where deer and groundhogs are especially abundant. Take bars of soap, put them inside of socks, and hang these around the area of your crop as close as possible. Deer and other wildlife cannot stand the smell and will completely avoid the immediate area. The apple growers use this method with great success against deer. I have had no losses whatsoever to wildlife, since using this peculiar method. Groundhogs seem to be particularly offended by the smell.

Thanks, R.C.
—Asheville, North Carolina
Thanks for the clean tip, R.C.

Dear Ed,

This is my 3rd year as a grower, and I've had good productivity each harvest. But there is one problem with this year's crop.

On some of the buds there were dead spots. After picking the dead stuff off, I found something—little, orange worms/caterpillars. What should I do?

—*The Reaper*,
Olathe, Kansas

Spray either BT or pyrethrum on the plants. BT remains active until it is washed off. Pyrethrum quickly loses its potency.

continued on page 87

HIGH TIMES • 85

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Cannabis Cup

continued from page 37

international standard for marijuana seeds. Since it is legal to sell marijuana seeds in Holland, and anyone visiting the country can sample the same brands the judges were smoking, that standard should only be a few months away. Skunk #1 (a Thai/Mexican/Afghan) was the overall winner and should be considered the best commercially available strain. It was not the strongest pot at the festival—the pure *indicas* had more punch, but Skunk #1 won on the basis of looks and taste as well as the quality of its high. The other two winners were Northern Lights (in the *indica* category), and Northern Lights #5/Skunk #1 (in the mostly *indica* category). The domination of these two strains—Skunk #1 and Northern Lights—is not surprising considering the two varieties have been winning harvest festivals on the West Coast for many years.

Growers from around the world are encouraged to enter the Cannabis Cup Awards next year. However, since the contest is limited to Dutch seed merchants, growers outside Holland must locate a Dutch intermediary. This is actually quite easy: most seed companies are constantly looking for new strains, and if you have something comparable to Skunk #1 or Northern Lights, any company in Holland would be happy to sell your seeds (and even offer a commission on every seed sold).

However, before rushing off to Holland with a handful of seeds, please keep in mind that most marijuana sold in the United States is far below the standards of what is already available in Holland. Unless you have been selectively breeding for many years, you probably don't have a strain worthy of winning the Cannabis Cup.

Next year, HIGH TIMES will also hold a Cannabis Art Contest in conjunction with the awards. Any artist interested in entering this contest should write Flick Ford, HIGH TIMES, 211 East 43rd Street, NYC 10017, for details. The entries should be sample labels for marijuana seed packages. The winner will get a free trip to Holland. All entries become the property of HIGH TIMES, and an exhibit of the best entries will be held next year in New York and Amsterdam. ●

ASK ED

continued from page 84

Dear Ed,

I need help! I've got 2 questions

1) I have snails and slugs eating my plants up, actually killing some of them. I bought some "Slug Away" from Ortho. It helps a little, but you've got to use lots of this stuff and I don't want my plants to absorb any of the chemicals. Is there anything else I can do or use?

2) In June of '87 HT you replied to Mike in Michigan that his plants had adapted to the Michigan environment and began flowering in early July. I live in Ohio and I always harvest between late October and early November. Does your statement mean that if I breed my plants for the next few years they will flower early?

Thank you,

—The Mountain Planter,
U.S.A.

There are several benign ways to combat snails and slugs.

Snails and slugs are attracted to yeast and beer. Gardeners sometimes dig small holes and fit in a small, vertical sided bowl, glass, or jar so that it is flush with the ground. This can be filled with beer, or with a mixture of 4 tablespoons of sugar in a pint of water with a pinch of active yeast. The yeast will start eating the sugars, and this will attract the crawlers.

Snails and slugs stay away from rough and sharp surfaces. A thin layer of sharp-edged, coarse sand often keeps them from moving over the surface. Diatomaceous earth, which has microscopic sharp edges and absorbs body moisture, can also be used. DE is effective only when it is dry.

Tanglefoot is a gooey, sticky substance that protects plants from pests crawling up their stems. To apply it, first attach a paper collar around the stem of the plant, and tape it so it is fairly tight. Then apply the tanglefoot with a disposable brush. A few gardeners reported using it successfully in a perimeter around each plant. They maintain that it caught many kinds of crawling pests who were coming for dinner, including several snails and caterpillars.

If you bred your plants for earliness by selecting the earliest males and

females, the ripening time will come earlier in the season. Make sure to also select for potency and high

High Ed,

About spraying eggs to keep away critters, this works well for deer, rabbit and skunk, but raccoons love the smell and will enjoy munching. The easy and cheap protection that I use is simply dropping dog crap around the patch. I also use human hair around the perimeter of the garden.

—Guerilla Growers Inc
Nunya, North Carolina



CHUTZPAH PHOTO AWARD

I grew this lovely *indica-sativa* in my front yard. Yield was 1 3/4 lbs. The photo was taken July 8. Harvest was September 1.

—Courageous
Chicago, Illinois

I just read the TOP 100 NORMLTHON and I think that it's a great idea. So I am asking all Ask Ed correspondents to send at least \$1 with each letter or with photos, which will be contributed to the NORMLTHON TOP 100 as votes for ASK ED unless other directions are given. I will not choose letters or photos based on these contributions. They are completely voluntary. But it would be a nice gesture. ●

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(A public service message from
the editors of *High Times* magazine)

POLITICS

**Mar. 1977 No. 19**

The Rise of the Dope Dictators (How the Dope War Replaced the Cold War). Interview: Gil Scott-Heron. White Sugar: Dope in the Cinema. Tramp Freighters of the Sky. Furry Freak Brothers.

\$5.00**May, 1977 No. 21**

Remember Civil Defense (by Glenn O'Brien). Dope War Crimes in Mexico. Interview: Harry J. Anslinger. Honey: VAMP (Fantasy and Humor by Women). Roots.

\$5.00**High Times****Nov. 1978 No. 39**

The White House Dope Scandal: The \$350 Billion Weapons Industry Anarchy—The Forbidden Philosophy. The Mystic Masters of Money. Go Nippy Barnes. Culture Hero: George Clinton.

\$5.00**Apr. 1980 No. 56**

The White House Drug Scandals: How To Put On A Smoke-In (by Ben Masel). Interview: Robert Anton Wilson. Write-Off! Back On The Road With The Who. The Bicycle Boom. Zippy the Pinhead.

\$5.00**High Times:**

"What would happen if Bowie Kuhn levied a \$250 fine against every player in baseball who smoked dope?"

Bill Lee:

"He'd be a rich man."

**July 1980 No. 59**

M. Ranga Goes To Washington. How One Glaucoma Victim Became America's First Legal Pothead. I'm Glad Didnt Say That (by Tom Kupterberg). Interview: Bill Lee. Kirlian Photography.

\$5.00**Sept. 1980 No. 61**

Anybody for President? Interview: Ed Clark. Libertarian Charles Fort: Chicken Little Was Right (by John Keel). The Alchemy of Love (by Glenn O'Brien). Dope Etiquette. High Coutch Among the Nouveau Cheap.

\$10.00**June 1981 No. 70**

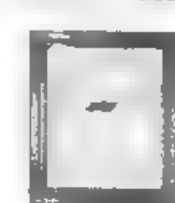
Bedtime For Gonzo—Down and Out at the Reagan Inauguration. Interview: G. Gordon Liddy. Grass in The Joint. Cheech & Chong & us. Jim Morrison: When the Music's Over. Dope in Space.

\$5.00**Dec. 1983 No. 100**

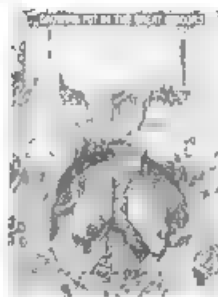
The Parquet Papers of 1983—The Grinch Who Tried To Poison Christmas. Interview: Tom Alexander. Psychedelic Express. Part II: The Great Bust. Legal Supplement: Indications. The Bud Speaks Back to "R" (by Dean Latimer).

HIGH TIMES**April 1984 No. 104**

The Parquet Papers: Interview: Santee Burbank (founder of MAMA). James Lee and the Elixir of Life. Rise and Fall of an American Gutta-Hero. Confessions of a Bruce Lee Fanatic.

\$5.00**HIGH TIMES****Sept. 1985 No. 121**

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MEDIA ROOM

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THE TOP 100	97

What's Round on the End and High in the Middle? A PSYCHOTRONIC GUIDE to Ohio Music!

by Michael Waldon

Every Ohio schoolkid learns that Ohio is "the mother of presidents" and that its Indian burial mounds are visible from outer space. They forgot to tell us that, although it supposedly became the 17th state in 1803, due to a "Congressional oversight," Ohio didn't officially become a state until 1953! All of this might have something to do with all the great music that has originated in the land where "Hang On Sloopy" is the state song (?!?) At one time Ohio had the most cities in the country with populations over a hundred thousand. I once learned a formula to remember the eight biggest cities—4C, DATY (Cleveland, Columbus, Cincinnati, Canton, Dayton, Akron, Toledo, Youngstown). I'm going to cover them in order of today's population (smallest first)

There's no room to list everybody, but here are many of Ohio's rock, pop, R&B, funk, punk... stars.

CANTON—The O'JAYS go all the way back to 1958 when they were a doo-wop group called the Mascots. Later renamed after Cleveland D.J. Eddie Ojay, they became crossover hitmakers during the '70s, charting nine top 40 hits on Philly International. Most of them were good dance songs or love ballads, but "Back Stabbers" and "For the Love of Money" are both classic message songs. JOE VITALE was in the Akron-based Chyldes (see "Highs in the Mid Sixties Vol. 9"), made solo records, and later joined Joe Walsh (see Cleveland)

YOUNGSTOWN—Midway between Akron and Pittsburgh, Youngstown was the home of GLASS

HARP, who recorded three late '60s albums of progressive rock. Phil Keagy was their excellent lead guitarist (and was missing most of one of his index fingers). He started out in The Squires (see "Highs in the Mid Sixties Vol. 9"), recording wacky surf instrumentals and ended up in the '70s, recording Christian music. BLUE ASH was a seventies long haired pop group who made one good album for Mercury and one for Playboy. LEFT END, who had one album from the same time, was more of a dumb heavy metal band, and were (briefly) known for challenging other bands to fights. THE HUMAN BEINZ's remake of "Nobody But Me," originally by the Isley Brothers (see Cincinnati), made it to #8 in '68, and is probably the best psychedelic dance song of all time. The second of their two Capitol albums has been reissued in Europe, and earlier cuts are on "Highs... Vol. 9" and "Pebbles Vol. 8."

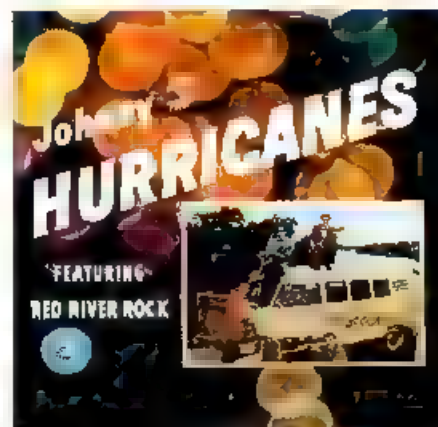
DAYTON—THE OHIO PLAYERS started in '56 as The Ohio Untouchables and backed The Falcons (with Wilson Pickett) on the hit "I Found A Love." By the seventies, they were a major funk group, charting eight top 40 hits. Some people remember them for their outrageous S&M LP covers (early albums on Westbound were named "Pain," "Pleasure," and "Ecstasy") SLAVE and LAKESIDE were other Dayton funk groups. Teen hit makers the McCOYS (from nearby Ft. Recovery) recorded four albums (the first two, originally on Bang, have been reissued in Europe), then joined Johnny Winter as Johnny Winter

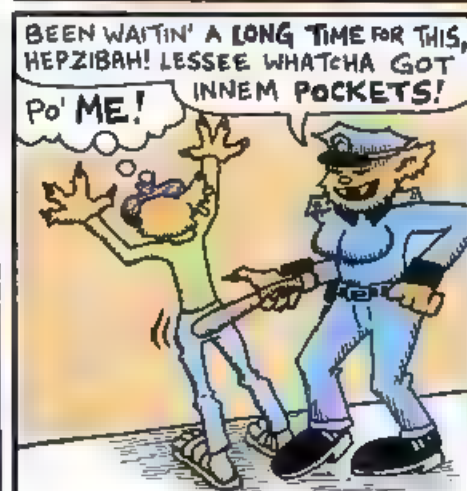
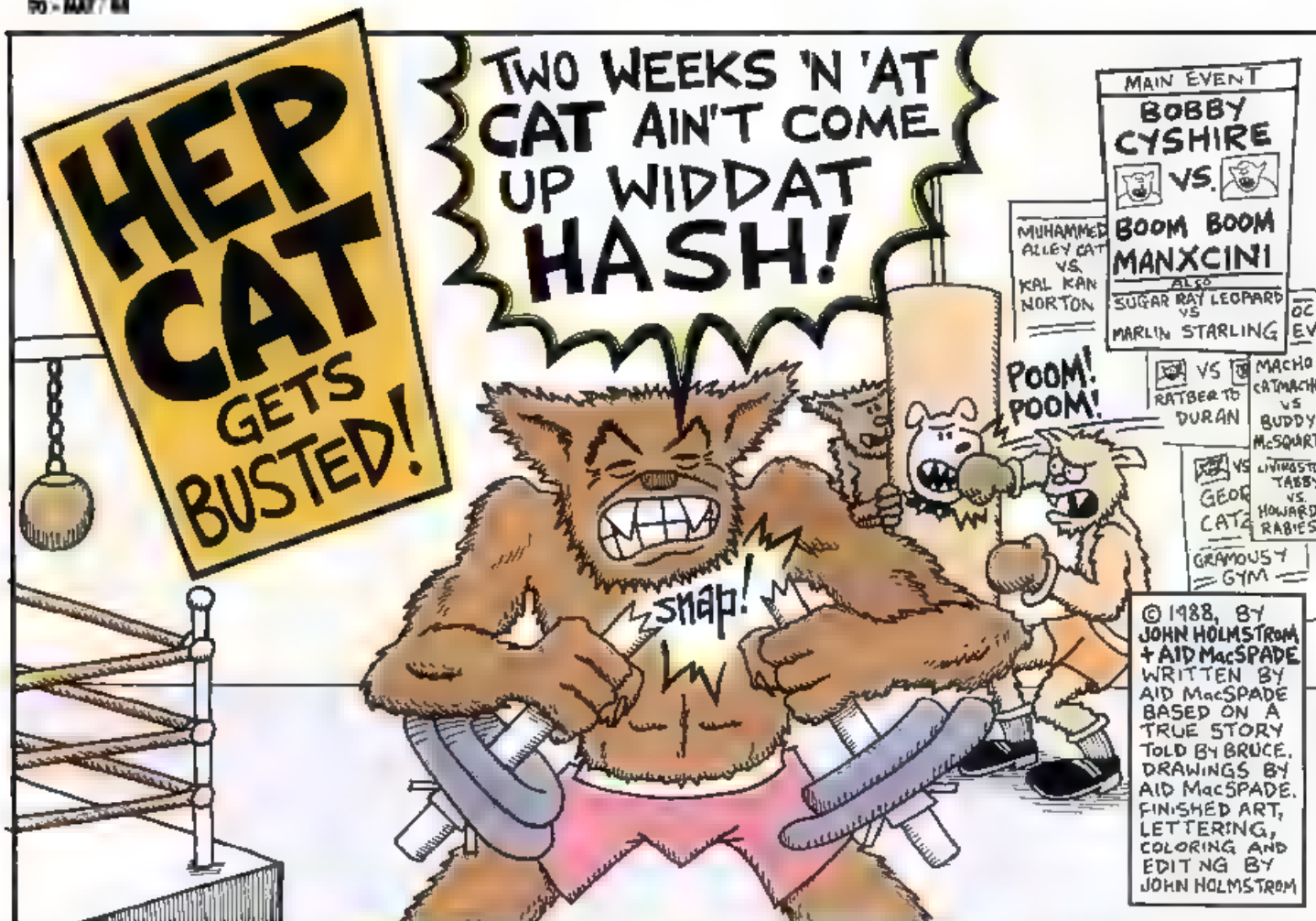
And, Leader Rick Derringer then made '70s solo albums. The McCOYS #1 smash "Hang On Sloopy" (which actually was voted the official Ohio song by politicians in Columbus a few years back), was first recorded by a black group, The Vibrations, as "My Girl Sloopy," then covered by the Yardbirds. Derringer (an ace guitarist) and his band also recorded my favorite version of "Fever," also done by The Cramps (see Cleveland)

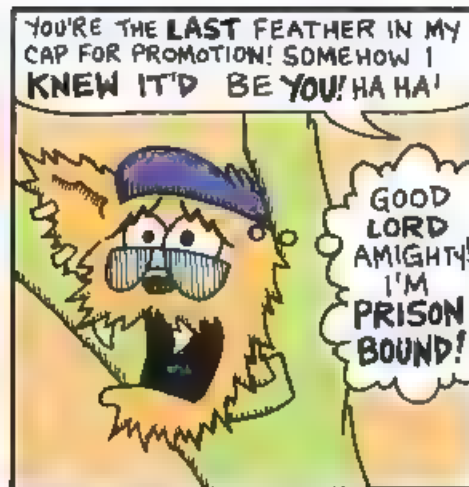
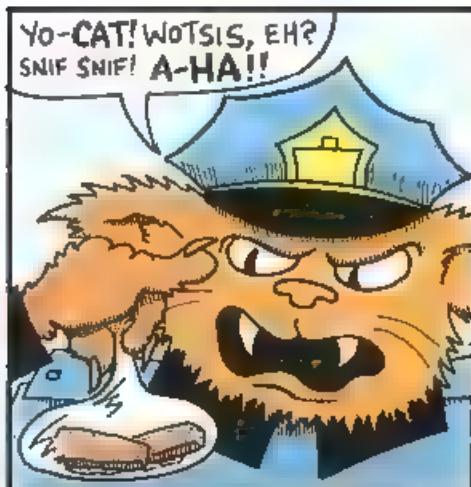
Nearby Yellow Springs is the home of Antioch College, and is Ohio's major California connection. Richie Furay (Buffalo Springfield, Poco) is from Yellow Springs, and students at Antioch who left for San Francisco included Jack Casady and Jorma, and the members of Mad River. Lima, a few miles away, was the birthplace of Al Jardine, a Beach Boy since 1963. He didn't stay there long, but Tommy James, who recorded his garage-rock classic version of the Raindrops' "Hanky Panky" back in '63 (in Michigan), was also born in Dayton.

AKRON—an economic disaster area in the eighties, is still known as the "rubber capital of America." (Akron comes from a Greek word meaning "high.") It's only 20 miles north of Canton and 37 miles south of Cleveland, so musicians and fans often check out other cities' bands. The scene in Akron was a major discovery during the "new wave" days of '77/'78. England's Stiff records released a rubber-scented scratch-and-sniff cover compilation album and local bands ended up making

continued on page 93









GO-GO GIRL of the month

Koy Adison

When Bob Gruen (the famous rock photog, best known for his John Lennon portraits) told us he'd snapped a pic that would make a great Go Go Girl, we couldn't wait to see it. As usual, Bob did an amazing job

Koy Adison is an artist ("I paint pictures that people think are psychedelic") and rock musician. Her former band recently recorded some of her material, but she told us she doesn't want to plug it until she hears it.

When we mentioned to Koy that some of our readers have attacked the Go Go Girl page for exploiting women, she defended her right to look beautiful. "The picture was totally my idea," she said. "Bob just photographed it. I styled it. I am the one who wanted to do it. I feel good about it. If I didn't I wouldn't have done it. I'm a feminist, but I don't march around in combat boots and want to kill men. I guess some women would attack me for the picture, but I don't think it's exploitation. I think most women enjoy attention."

Koy's also wanted to make it clear that she doesn't take drugs. "I don't do drugs at all. I used to, but it makes me crazy, so I don't. People can do their own thing, but drugs aren't for me. But it's really weird. When I tell someone I don't do drugs, it's as if they take it like I think they're a bad person. Sometimes I feel like I have to defend myself, because people attack me for not doing drugs!"

Don't worry, Koy, you don't HAVE to take drugs to be in HIGH TIMES (We like whipped cream, too!) ☺

PSYCHOTRONIC



MICHAEL BUCHSARCHIVES

Toledo's only big-name rock group, Johnny and the Hurricanes.

continued from page 89

major label albums. RACHEL SWEET (sort of a modern Brenda Lee), TIN HUEY (influenced by obscure British progressive groups), THE BIZARROS (influenced mainly by The Velvet), THE RUBBER CITY REBELS (working class, sort of punks), JANE AIRE & THE BELVEDERES and THE WAITRESSES (studio pop groups) all had their days in the nation's record bins. The most influential Akron group was DEVO. It's hard to believe that this cold, end of the world band had a major "disco" hit ("Whip It"), were guest stars on the Square Pegs show, and endorsed Hondas on TV and huge Times Square billboards, but in person Devo was incredible. They lost a Warners contract after providing music for a series of bad flop movies, but promise to return soon. To really appreciate what made this group so special, rent or buy the two video compilations available. CHRISSIE HYNDE (in the tradition of The Walker Brothers, Sparks, and Jimi Hendrix) moved to London to make it. Her series of bands called THE PRETENDERS have sold more records than probably any other Ohio-derived groups. It wouldn't mean much if she wasn't so good. After four albums and a solid hits package (all on Sire) Hynde is easily the best female rocker in the business. Nearby Kent (as in "four dead in Ohio") is the headquarters of THE NUMBERS BAND, an unheralded blues group led by Hynde's

brother Robert Kidney, who has also sung with The Golden Palominos (see Cleveland). The James Gang (see Cleveland) were also based in Kent.

Akron also had a lot of sixties garage bands, well-represented on the two "Highs." Ohio volumes.

Kent was also the original headquarters of THE HUMAN SWITCHBOARD, a critically successful band who were excellent live. They moved to Cleveland, then Hoboken, and singer BOB PFIEFER released a solo album last year. The James Gang (see Cleveland) were also based in Kent. Also very near Akron is Stow, birthplace of Lux Interior (see Cramps/Cleveland). Akron also gave us country singer DAVID ALLAN COE and ROBERT QUINE, the unique guitarist from Richard Hell and The Voidoids, who went on to play with Lou Reed and perform much-praised session work.

TOLEDO—This northern city is pretty close to Detroit and was actually part of Michigan until a border dispute was settled in 1837. To some, Toledo is known only for Jamie Farr of M.A.S.H., but it was the home of one of the best instrumental groups of all time, JOHNNY AND THE HURRICANES. The band, led by sax player Johnny Paris, had four top 40 hits during '59/'60 and were always popular in Europe. Their sound was an obvious influence on The Dave Clark Five and during the British "invasion," they

went to Germany and recorded a great "Live at the Starclub" album (with vocals). Compilation albums of Hurricanes' material (from the various labels they recorded for) are around if you look.

CINCINNATI—Across the Ohio River from Kentucky, Cincinnati seems very Southern compared to the post-industrial north of the state. There is no WKRP, but this city has given us singing celebrities as diverse as Doris Day, Roy Rogers, and CHARLES MANSON!

Manson even made an album (for E.S.P.) and wrote a song for The Beach Boys (see Dayton). The classic "Hearts of Stone" was first recorded in 1955 by Cincinnati's OTIS WILLIAMS AND THE CHARMS. LONNIE MACK's instrumental version of "Memphis" made it to #5 in '63. His first album, "The Wham of That Memphis Man," is so good that it's been re-issued many times. The local hippie band The Sacred Mushroom, later became PURE PRAIRIE LEAGUE, a band that abused Norman Rockwell paintings. Mislabelled a bubblegum group, THE LEMON PIPERS hit nationally with "Green Tambourine" in '67 and were more progressive-sounding in person. Folksinger MARTY BALIN (Buchwall) joined two Antioch students (see Dayton) and formed The Jefferson Airplane. Cincinnati could easily be called the soul/funk capital of

continued over



THE OHIO!

PSYCHOTRONIC TOP 25

- 1 **AGITATED**—*The Electric Eels*
- 2 **BEG, BORROW, AND STEAL**—*The Ohio Express*
- 3 **CROSSFIRE**—*Johnny and the Hurricanes*
- 4 **FEVER**—*The McCoys*
- 5 **FOR THE LOVE OF MONEY**—*The O'Jays*
- 6 **GO ALL THE WAY**—*The Raspberries*
- 7 **HEART OF DARKNESS**—*Pere Ubu*
- 8 **HEARTS OF STONE**—*Otis Williams and the Charms*
- 9 **I LOVE A PRACTICAL JOKE**—*Mad Daddy*
- 10 **I PUT A SPELL ON YOU**—*Screamin' Jay Hawkins*
- 11 **IT'S ALL OVER NOW**—*The Valentines*
- 12 **IT'S COLD OUTSIDE**—*The Choir*
- 13 **LITTLE BIT OF SOUL**—*The Music Explosion*
- 14 **MAD DADDY**—*The Cramps*
- 15 **MR. BASS MAN**—*Johnny Cymbal*
- 16 **MY CITY WAS GONE**—*The Pretenders*
- 17 **NOBODY BUT ME**—*The Human Beinz*
- 18 **SHOUT! (Pts. 1 + 2)**—*The Isley Brothers*
- 19 **SPACE ROCK (Pts. 1 + 2)**—*The Baskerville Hounds*
- 20 **STREET WHERE NOBODY LIVES**—*The Pagans*
- 21 **STRONGER THAN DIRT**—*Tom King and the Starfires*
- 22 **TAKE THIS JOB AND SHOVE IT**—*Johnny Paycheck*
- 23 **3/4'S OF A MILE IN 10 SECONDS**—*Jefferson Airplane*
- 24 **TIME WON'T LET ME**—*The Outsiders*
- 25 **WHAM!**—*Lonnie Mack*

the world, since it was the birthplace of the King and Federal labels (James Brown, Hank Ballard, Little Willie John, Roy Brown...) and WILLIAM "BOOTS" COLLINS and THE ISLEY BROTHERS. If there was any justice in this world, The Brothers Isley (Rudolph, Ronald, and the late O'Kelly) would be in the Rock and Roll Hall of Fame, there would be books and documentaries about them, and you could easily buy multi-record sets of their best cuts (spanning four decades). Unfortunately, they label-hopped too many times and many of their songs were hits for others. To many people, "Shout (Pt. 1 #2)" is a song from *Animal House* or a theme to sell cars on TV. "Twist and Shout" is better known by The Beatles. "Work To Do" was popular by The Average White Band and "Respectable" and "Nobody But Me" were hits for other Ohio groups. By '69 the brothers had the last laugh after starting their own T-Neck label (named after Teaneck, New Jersey, where they had relocated) and recording a series of hit remakes of songs by white groups. Today's Isleys are two younger brothers and a cousin who had joined in the seventies. New leader, lead guitarist Ernie Isley was influenced by Jimi Hendrix (who toured and recorded with the group in '65). A whole album featuring ahead-of-his-time Hendrix ("In the Beginning") was released after his death, and is worth looking for. In 1968 bass player "Bootsy" Collins and his band were backing Hank Ballard. From '69 to '71 they joined James Brown as the new JBs, on ground-breaking hits like "Sex Machine" and "Hot Pants." In '72 he joined George Clinton's Funkadelic and soon was a major part of the whole "Parliament Funkadelic-thang." As the psychedelic soul of Funkadelic was repaced (on record anyway) by the very funky and popular Parliament, he became "Bootsy II" and also made solo albums. Look for the out-of-print "Parliament's Greatest Hits" (with the sheep cover) and the recent "Parliament's Greatest Hits" (Casablanca) featuring Bootsy co-written funk hits like "Flashlight" and "Tear the Roof Off the Sucker." Cincinnati also had rockabilly singers (local compilations were issued in the late seventies) and country legend JOHNNY PAYCHECK ("Take This Job and Shove It") is from nearby Hillsboro.

On a trip to Cincinnati in '78, I saw an intense punk group called The Babylon Dance Band. Part of that group, including the female lead singer/guitarist, Tara, are now ANTIETAM in Hoboken and have several albums out.

COLUMBUS—During the sixties the state capital (and birthplace of *Hustler* magazine) had two big teen bands. THE MUSIC EXPLOSION ("Little Bit of Soul") was led by singer Jamie Lyons who later fronted the CAPITOL CITY ROCKETS. THE OHIO EXPRESS (based in Columbus but from Mansfield)

made a good album on Cameo Parkway ("Beg, Borrow and Steal") then became bubblegum hitmakers ("Yummy Yummy Yummy...") on Buddah. The dumbest band from Ohio, THE GODZ ("We are rock and roll machines!") are not to be confused with The Godz from New York who were dumb in a different way. They have a recent third LP, out in Europe. New York-based BUZZ AND THE FLYERS was led by Dig Wayne, who later went to England and had hits as leader of THE JO BOXERS. Phil Ochs began his career at Ohio State. His school friends JIM AND JEAN recorded some of his songs on their two albums. Ochs' last studio album included his song, "Boy in Ohio."

CLEVELAND—Still the biggest city in state, Cleveland is considered part of the Northern "rust belt" and has lost more people and jobs than even Akron. It does have a glorious musical history though, and is the future home of the Rock and Roll Hall of Fame (and the Superman Museum!). Back in 1950, ALAN FREED moved to Cleveland (from Akron) and started his "Moondog Matinee" program on WJW. In '52 he presented the Moondog Ball. Police closed down the (multi-racial) show, now considered the first "rock" show. Freed took credit for coining the term "Rock and Roll" (with Record Rendezvous owner Leo Mintz). At least they brought the sounds to white teens. Later in the fifties another even wilder D.J. was MAD DADDY. Both Freed and Mad Daddy made records, eventually left for New York, were tamed by conservative forces, and died tragically. Cleveland's SCREAMIN' JAY HAWKINS recorded "I Put A Spell On You" in 1954 while drunk out of his skull, and went on to an amazing no-hit career of rising out of coffins to sing in his operatic voice. Several excellent compilation albums are out in Europe and he made a live album with The Fuzztones a few years ago. THE WOMACK BROTHERS (a.k.a. THE VALENTINOS) recorded the original classic version of "It's All Over Now" and BOBBY WOMACK later had solo hits. Local girl groups were THE PONYTAILS ("Born Too Late," '58) and THE SECRETS ("The Boy Next Door," '63). "Mr. Bass Man," a fun novelty hit was by JOHNNY CYMBAL in '63, who changed his name to DEREK for "Cinnamon" ('68). THE BASKERVILLE HOUNDS reworked the Rolling Stones instrumental, "2120 South Michigan Avenue" (also the basis for "Whittier Boulevard" by Thee Midnighters) into "Space Rock (Pt. 1 #2)" and had an album on Dot. THE CHOIR had a big regional hit with "It's Cold Outside." Tom King and the Starfires recorded the theme song for the late night Goulardi horror movie program before mutating into THE OUTSIDERS, the most successful Cleveland group of the sixties.

The Outsiders charted four national top 40 singles ('66/'67), including "Time Won't Let Me," and a remake of The Isleys' "Respectable." Capital released three studio LPs and one live album, and there's a "Best Of" LP on Rhino. By the late sixties THE JAMES GANG, led by Cleveland Jim Fox (the drummer), was a big FM group. They recorded three good studio LPs and one live album for ABC before lead singer/guitarist Joe Walsh (from Jersey) left. Fox kept the band going for more albums. "The James Gang Rides Again!," their second has been reissued. THE DAMNATION OF ADAM BLESSING somehow managed to release three albums on U.A. and had the local FM radio hit version of "Morning Dew." GLEN SCHWARTZ was an excellent blues guitarist for Pacific Gas & Electric (PG&E). They made a rare album for Kent, several for Columbia, and had one great hit, "Are You Ready" ('70). Lead singer Charlie Allen kept the band going after Schwartz (in the tradition of Phil Keagy) was "born again" and formed The All Saved Freak Band(!). SILK made one more album for ABC, then leader Michael Gee became Michael Stanley, whose band sold out large auditoriums in the area during the seventies. During this era, mainstream record people came to town and signed bands to one-album deals. Some groups who never saw a dime were TIFFANY SHADE, FREEPORT, and DECEMBER'S CHILDREN. During the early seventies, TINY ALICE (with a Joplin-style singer) had an album on Kama Sutra and CIRCUS had a local power pop album. Then band that made it, though, was THE RASPBERRIES, basically the Choir with singer ERIC CARMEN. They had four national hits and five albums on Capitol. The first album had a scratch-and-sniff surface. A Capitol "hits" album is still in print and Carmen's solo career got back on track with a top 10 from the *Dirty Dancing* soundtrack. Raspberry Wally Bryson formed PHOTOMAKER with half of The Rascals. When the Raspberries hit, the Outsiders' singer Sonny Geraci had a wimp ballad hit, "Precious and Few," with CLIMAX. Benny Orzechowski (Orr) recorded with The Grasshoppers before moving to Boston where he ended up in The Cars. John "Mouse" Michalski deserves a place in the Hall of Fame for moving to the West Coast and playing lead guitar for the Count Five, whose mind-boggling "Psychotic Reaction" was later covered by The Cramps.

During the late seventies "new wave," several Cleveland bands were signed, and still have distinctly different cult followings—over ten years later. PERE UBU (founded by the late Peter Laughner) has played reunion gigs recently and singer DAVID THOMAS has an active recording career. STIV BATORS still plays DEAD BOYS gigs when he's not with The Lords of the New



The immortal Screamin' Jay Hawkins.

Church. THE CRAMPS, featuring Cleveland drummer Nick Knox and Lux (from nearby Stow), are a perfect distillation of everything crazed about Cleveland from Screamin' Jay and Mad Daddy to Cleveland's legendary horror movie host Ghoulardi. The Cramps are the most bootlegged group in the world who don't have a recording contract.

A lot of musicians from Cleveland were in New York by the late seventies (including The Cramps and The Dead Boys). The scene that got started with the "No New York" album, included Bradley Fields (Teenage Jesus and the Jerks), Adele Bertei (Contortions), Tim Wright (DNA), Cynthia Sley (The Bush Tetrads), and Anton Fier (The Lounge Lizards). Fier, a session drummer who was in many Cleveland and New York bands, now leads THE GOLDEN PALOMINOS. Good, after the fact albums have been released of THE PAGANS, Cleveland's best punk band, and THE ELECTRIC EELS, an indescribable early seventies noise/art band. An album will eventually show up by another good early seventies group MIRRORS (which I proudly played drums for). The latest band to attract some

attention from the North Shore is DEATH OF SAMANTHA. Also from Cleveland are actor/artist/singer MARTIN MULL, jazz great ALBERT AYLER, blues legend ROBERT JR. LOCKWOOD, THE DAZZ BAND (R&B) and even polk great FRANKIE YANKOVIC. Write to Pride of Cleveland Post, P.O. Box 347101, Parma, Ohio 44134 to inquire about their excellent 14-cut Cleveland hits compilation, covering the late fifties to the early seventies.

Still more—Some towns that don't really fit into my eight city theory—Ashtabula, in the lake near Pennsylvania, is the hometown of singer BUZZY LINHART and drummer MIRIAM LINNA (Cramps, Zantees, A Bones). Steubenville, on the West Virginia border, was the home of Ohio's white funk group WILD CHERRY (and member DONNY IRIS), boozing singer DEAN MARTIN (and underage actress Traci Lords). Ohio garage bands are featured on various comps and the two Ohio volumes of the "Pebbles" and "High in the Mid-Sixties" series.

★Thanks to: Cindy Barber, Fred Brockman, Dan Down, Peter Kanz, Char Rao and Dave Schram.



by Jim Poling

THE TAPE WORM

SICK, WEIRD THINGS

BIG CRIMEWAVE

(Cinema Group)

A kissin' cousin to *Blue Velvet* though made a year prior to Lynch's miasmic comedy John Paizs, a Canadian wonderboy, not only stars in, wrote and directed, but supervised the art direction (stylized suburbia and some astonishing matte work) and music score (50's sit-com and cocktail lounge) as well as Steven Penny, a screenwriter living in a garage apartment, Paizs has trouble making friends (he likes to watch car accidents and dress like potential suicides at costume parties) and has even bigger problems in thinking up plots for his movies although he knows how he wants them to end: everybody dies. Eventually Penny finds inspiration by collaborating with a Kansas serial killer (in a town where men in gas masks shoot dogs) It's one of several turns the movie takes and while some of them don't add up to much, most of it's a kick. Never released theatrically but prime cult material without even trying that hard.

HOLLYWOOD

UNCENSORED (I.V.E.)

An occasionally amusing compilation film bridged by "celebrity" interviews like Peter Fonda, who naturally discusses a segment on drugs from *Cocaine Fiends* through *Easy Rider*, and Marnie Van Doren, looking a little leathery from the California sun, who opines on the 50s "torpedo bra" and introduces European nudie footage from *High School Confidential*, cut for American release. Some of the censored footage has since been restored to prints: Jane Russell's striptease from *The French Line* and King Kong finger-sniffing Fay Wray, which is bizarre even by today's standards Shirley Temple as a four-year old hooker in *Polly Tix From Washington* is something to see though

MULTIPLE MANIACS

(Cinema Group)

John Water's self-described "celluloid atrocity" about a traveling freak show that robs and murders



Ralph Bakshi's *Coonskin* won't disappoint fans of his latest, *The New Adventures of Mighty Mouse*.

curiosity seekers. Divine stars and gets to have a rosary shoved up her ass (filmed in an actual church), is raped by a lobster, eats her boyfriend's heart and is finally gunned down by the National Guard. Hilariously over-complicated, Waters' second film is his most Catholic so be sure and rent it in time for Easter.

The Cinema Group is also releasing Waters' debut feature *Mondo Trasho* and may God bless them for it. Filmed in gutters, sewers, laundromats and alleys for a mere \$2,000, it resulted in several arrests and a court date for the cast. This is the one in which a fashion fanatic has a knife fight with Dr. Coat Hanger on a pig farm. No dialogue. Just scratchy juke-box music, Divine and a glorious 1959 Cadillac convertible.

KINGS OF THE ROAD (Pacific Arts)

Wim Wenders' three-hour road movie is mostly everything good about the director's penchant for German post-war anxiety, confusion and intellectual exhaustion, whatever the hell that means. His characters (as in all his films) are looking for things, driving toward nothing and playing American rock and roll on their car radios. It's best to see this Wenders epic with other people and watch them squirm during the most remarkable sequence: the star gets out of his truck, looks up at the sky, squats and takes a euphemistic but very literal dump in the desert. We watch in awe as the dark turd gracefully plunks into the white desert sand. Well, it's downright liberating.

Pacific Arts also has Wenders' *Alice in the Cities*, *Lightning Over*

Water—an unnecessary film of cult director Nicolas Ray's cancer-death, *The State of Things* and *The Goalie's Anxiety at the Penalty Kick* in which a bored man finds murder an even bigger disappointment. No thrills for poor goalie. So he plays a record.

STREETFIGHT (Academy)

When released theatrically in 1975 as *Coonskin*, Ralph Bakshi's animated outrage was run out of theaters city-to-city by activist groups objecting to the "racist" material. True, it's set in a Harlem underworld (part live-action) where the blacks are blubber-lipped pimps but this underworld is also inhabited by Jews all wrinkled and stingy, limp-wristed homosexuals striving on scum and sex—a world where all women are bra-busting bimbos and whores, all Italians are mobsters, all cops Irish and a sheriff who, no surprise, is a moronic redneck. Bakshi certainly doesn't abide by these stereotypes, but rather mirrors a society that does support them. A great and important release for these horrible conservative times, it was the third in the animator's urban trilogy preceded by *Fritz the Cat* and *Heavy Traffic* before *Lord of the Rings* made him soft in the head and pen.

HEAVEN (Pacific Arts)

Movie star, photographer, author and now filmmaker Diane Keaton borrows *Blue Velvet* cinematographer Fred Elmes for this celluloid "performance art" about Jesus' plain ol' folks' views on the afterlife, sandwiching clips of Hollywood heavens from a number of movies. The idea is misguided, the look very sharp and pretty and it all turns your brain to cement after about fifteen minutes.

HIGH TIMES

- 2 FRESHLY PICKED BUDS
- 3 **BONG HITS**
- 4
- 5
- 6
- 7
- 8
- 9 (BOTH OF EM)
- 10 **AC/DC**
- 11
- 12 **LED ZEPPELIN**
- 13
- 14 **HIGH TIMES**
- 15 THE POPE SMOKES DOPE
- 16 **ROCK**
- 17 **ZOE** SHE'S A KNOCKOUT
- 18
- 19 (ALASKAN GROWN)
- 20
- 21 **GROW ROOMS**
- 22 WATCHING ON
- 23 THE FABULOUS FURRY FREAK BROTHERS
- 24
- 25
- 26
- 27 **Hendrix**
- 28
- 29 HERBERT MAHABIR FOR PRESIDENT
- 30
- 31
- 32
- 33
- 34
- 35
- 36 **JOHN LENNON**
- 37 **MOTORHEAD**
- 38 PARTY AT THE SCUM HOUSE (WILL UNIVERSITY)
- 39
- 40 AND THE WAILERS
- 41
- 42
- 43 GROWING 'PAKILLAH' BUDS IN A. A. S. K.
- 44
- 45 **SNOW BONGS**
- 46 **Alice Cooper**
- 47
- 48
- 49
- 50 PEPSI CAN BONGS
- 51
- 52 **TOP 100**
- 53 **ALF FOR PRESIDENT**
- 54
- 55 (IT'S A BAND)
- 56 FOR
- 57 **GRAVITY BONGS**
- 58 **HARLEY'S**
- 59 CONNING PSYCHOARMY DRUG COUNSELORS THAT IN A WORTHLESS HYPOCRITICAL REDNECK LIKE THEM AFTER BEING PERSECUTED RUTHLESSLY FOR A POSITIVE PISS-TEST !!!
- 60 **HEP CAT**
- 61 BOYFRIEND THE F...ING
- 62
- 63 (DRUGS INCLUDED)
- 64
- 65
- 66 **TIMOTHY LEARY FOR PRESIDENT**
- 67
- 68
- 69
- 70 GETTING HIGH AND GOING THROUGH CAR WASHES!!
- 71 TRUCK LEE
- 72 HEY MAN DAVE'S NOT HERE
- 73
- 74 (ROCK BAND)
- 75
- 76
- 77 (NO DISK PLAYER JUST LIKE THE WAY IT LOOKS)
- 78
- 79 **XUPPIES** ON AN UNEMPLOYMENT LINE
- 80
- 81 **BEING ALIVE!**
- 82
- 83
- 84
- 85 ROAST ROAST ROAST A BOWL, PASS IT DOWN THE LINE, TAKE A H T AND HOLD IT IN AND BLOW YOUR FUCKIN MIND
- 86 **INSANITY!**
- 87 HUNTER'S THOMPSON FOR PRESIDENT
- 88
- 89
- 90 CLEAN WATER & ENVIRONMENT GIVING ERK B'S (ERK'S GIRL)
- 91
- 92
- 93 JOKE EM IF THEY CAN'T TAKE A FUCK
- 94
- 95 **REEKING** MORNING MORK BREATH
- 96
- 97
- 98
- 99 **FUCK POLITICS**
- 100 **VIRGINS**

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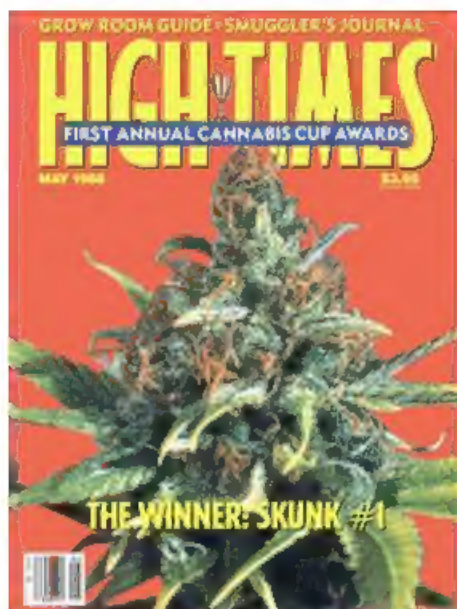
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